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ABSTRACT

Suitable for use in middle school classes, this interdisciplinary resource book on the culture of Appalachia is divided into 15 units. Topics covered are: stereotyping, values, geography, coal, people, family, housing, biographies, literature, music, crafts, dance, religion, wisdom, and change. Through a variety of learning activities and instructional materials, students compare the values held by Appalachian people to mainstream American values, explore stereotypes about Appalachia in popular literature, develop map skills, complete puzzles, analyze literature and music, examine different types of architecture, and write stories. Each unit contains a lesson plan detailing goals, objectives, materials, and procedures. (LP)

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1982

Detroit Public Schools

PEOPLE OF THE APPALACHIANS

BURTON INTERNATIONAL MULTICULTURAL PROJECT

An E.S.E.A. Title IV-C Grant

to the

BURTON INTERNATIONAL SCHOOL

3420 Cass Avenue
Detroit, Michigan 48201

SO015 577

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GOAL STATEMENTS

Students will be able to:

1. locate the Appalachian Mountains on a map of the U.S.
2. describe the major physical features of the mountains
3. describe how the Appalachian mountains affected the ways people live
4. describe the four regions of Appalachia
5. identify Appalachian families as extended
6. identify family size as a characteristic of the urban or rural nature of the family
7. identify characteristics of traditional Appalachian housing
8. identify problems associated with modernizing Appalachian housing
9. identify the traditional crafts of Appalachia
10. describe the types of music traditionally enjoyed in Appalachia
11. identify some individuals who have made a significant contribution to Appalachian music
12. identify the traditional dances of Appalachia
13. identify some famous Americans whose major impact was on the people of Appalachia
14. identify characteristics of Appalachian religion
15. describe how these characteristics of Appalachian religion
    a. would support a seemingly more religious outlook among Appalachian Americans
    b. is a reflection of the strongly independent nature of Appalachia
    c. can easily be stereotyped by non-Appalachians
16. identify major Appalachian authors
17. identify and describe aspects of Appalachian culture as revealed in several selections of poetry and short stories
18. list some ways in which Appalachia is changing

19. identify some of the forces which are causing major changes in Appalachian life

20. identify ways in which traditional Appalachian stereotypes have been maintained

21. identify ways in which traditional Appalachian stereotypes are destructive

22. list some examples of community values which are held by Appalachian people

23. list some examples of commonly held wisdom shared by Appalachian people

24. identify the methods used in mining coal

25. describe how the region of Appalachia has been affected by the mining of coal both historically and presently

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RATIONALE

The region of Appalachia has throughout this century been the focus of considerable investigation. The land and its resources, and the people and their culture have been studied and analyzed as thoroughly as any ethnic group and environment in America. Yet our textbooks refer to the region only in terms of physical geography. The people are unlabled but not ignored. Students learn about Daniel Boone and Davy Crockett as frontiersmen not as Appalachians. The struggles of the coal miners of the Appalachian Region are told but the mines are not identified with the region, nor the region with the people.

The effect this has had on students is that it appears that the people and industries of the Appalachian Region have had no impact on American life. References to Appalachian Americans are non existent in text material. The Appalachians are simply mountains. Students whose families have recently migrated to the midwestern urban centers have been stripped of any sense of cultural pride or understanding because of a complex web of stereotype, ignorance of the region, lack of textual information, inherent prejudice against regional dialect, and the lack of any advocacy group for the region.

The time has come for Detroit students, many of whom have Appalachian backgrounds, to learn about the culture of this diverse people. Like Black Americans, Appalachians as a cultural group are defined as having developed culturally in the United States. This too is different from the most general understanding of culture groups and provides one more area for misunderstanding.

The Appalachian as "hilbilly" is a well known highly exploited character. One has to wonder why programs like Hee Haw, The Dukes of Hazzard, and the Beverly Hilbillies still enjoy such popularity, when a program like Amos and Andy has long been recognized as a reinforcement of a harmful stereotype. That blatant stereotypes such as those revealed in the comic strip Snuffy Smith are allowed national circulation is bewildering.

The diversity of this region and its people makes the region a difficult one to make generalizations about. Within the context of this guide we will explore the region and its cultural diversity; and hope that it will serve as a springboard for futher discussion and investigation.

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AN INTRODUCTION TO THE RESOURCE BOOK

This resource book is constructed to serve as a guide for teachers of middle school students. Arbitrarily we might assign the topics as follows.

Geography

*geography
*families
*housing
*coal mining

American History

*crafts
*music
*dance
*historical figures/heroes/social leaders
*significant regional changes of the 20th century
*religion

Civics

*social leaders
*significant changes of the 20th century
*coal mining

Language Arts

*symbols and stereotypes
*music
*literature
*common values
*commonly held wisdom

Of course as you explore this resource you will find that there are many "cross-overs" and that no one category has the exclusive "right" to any of the topics.

The hardest part of constructing any cultural guide is making generalizations that are absolutely true. Appalachian children watch TV, wear jeans, play video games and participate in the same things that children throughout the country do. A drive through Appalachia will not produce thousands of children living in a "time warp." What sets Appalachian children apart, is the same as what sets children of other culture groups apart, their heritage. And as far as that heritage, which is not always seen as positive by outsiders, influences their life through values and lifestyle decisions, the Appalachian child is culturally different from others.

The focus of this resourcebook will shift between tradition and cultural preservation, and modern lifestyles and social problems. Both perspectives are very much part of modern Appalachia, and both reflective of the people who live there.

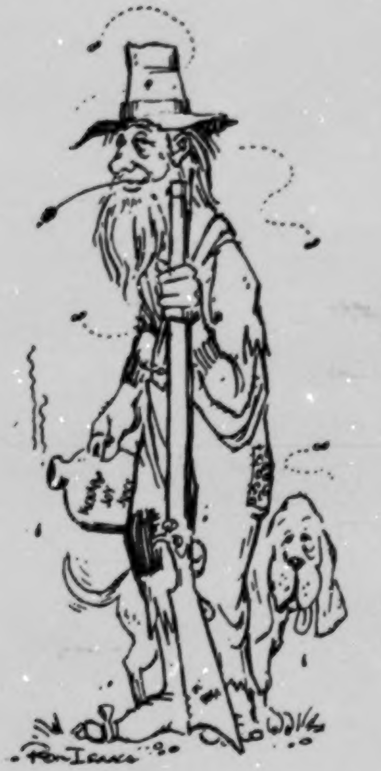
PROJECT GOALS AND THEIR CONGRUENCE WITH STATE MULTICULTURAL GOALS

The Michigan Department of Education has adopted a goal statement for multicultural education in the State of Michigan. This statement speaks to seven specific areas of the school curriculum.

> Education which is multicultural is goal oriented. Successful implementation of the concept in the school curricula should result in several positive outcomes and should result in the student having:
>
> a. A positive self-image in understanding one's own culture and an appreciation for the culture of others;
>
> b. A clear understanding of one's own value systems, cultures, customs and histories as well as those of others different from oneself;
>
> c. An appreciation of the individual and cultural differences;
>
> d. A sound preparation for a productive participation in one or more cultures:
>
> e. A desire to contribute to and thrive in a culturally diverse nation and world;
>
> f. A respect for the freedom and dignity of all individuals, an acceptance of the responsibilities of sustaining and enlarging the institutions of all people in a complex, multicultural, interdependent society, which will contribute to greater freedom; and
>
> g. A wide spectrum of choices of careers and of culturally evolved lifestyles - choices which are based on each student's desires, aspirations, and capabilities.

The writers of this resource book have made an effort to include these goals in this project. Each of the goals has been attended to with the exception of Goal g, which is on career education. We hope that this effort by the Detroit Public Schools will help to strengthen multicultural education in Detroit and throughout Michigan.

STEREOTYPING


Ron Isaacs '80

ACTIVITY: Stereotyping: An Introduction

GOAL: Students will be able to identify ways in which traditional Appalachian stereotypes have been maintained.

OBJECTIVES: Students will be able to define stereotypes and give some examples.

MATERIALS: Chalkboard, paper, pencils and handout, Stereotype and Discrimination.

PROCEDURE:

1. Distribute the reading Stereotypes and Discrimination.
2. After students complete the reading, discuss the reading and randomly select students to define stereotype.
3. List the following on the chalkboard:

Stereotype	*Possible Negative Consequences*
1. All fat people are good-natured and jolly.	1. If you are rude to an overweight person they won't care.
2. All politicians are crooks.	2.
3. All Blacks are good athletes.	3.
4. All Mexicans love spicy food.	4.
5. All lawyers are dishonest.	5.
6. All Americans are loud and have bad manners.	6.
7. All Jews are rich.	7.
8. All snakes are poisonous.	8.
9. All teenagers are reckless drivers.	9.
10. All old people are lonely.	10.

4. Have students read over the list of stereotypes and either as a class or individually write what possible negative consequences of that stereotype could be.

5. Remind students that most stereotypes are based on something which is true, but oversimplified to the point that they become false. Use examples from the list such as:

   All snakes are poisonous.

6. Students should be able to define stereotypes and give two examples.

A Family of Nine Girls

STEREOTYPES AND DISCRIMINATION

A stereotype is an oversimple view of a group of people (or things). It is a picture that comes into our minds like a cartoon when we think of any member of a certain group. Usually it is a picture that makes all members of the group appear foolish or unpleasant. A stereotype is part of the prejudice that leads us to discriminate against any member of the group. We do not even bother to find out what the person is really like.

One stereotype was that the Irish were hard drinking, rowdy, and irresponsible. Employers who believed in this stereotype would not hire Irish people. They put up signs that read: HELP WANTED, N.I.N.A. Everyone knew that the initials meant "No Irish Need Apply."

Some snakes are poisonous, that is true, but by oversimplifying the statement becomes false.

Certainly, some food enjoyed by Mexicans is spicy, but all spicy food is not enjoyed by all Mexicans.

ACTIVITY: Stereotypes can lead to discrimination.

GOAL: Students will be able to identify ways in which traditional Appalachian stereotypes are destructive.

OBJECTIVE: Students will be able to give an example of how stereotyping can lead to prejudice and discrimination.

MATERIALS: paper, pencils

PROCEDURES:

Discuss with students the following:

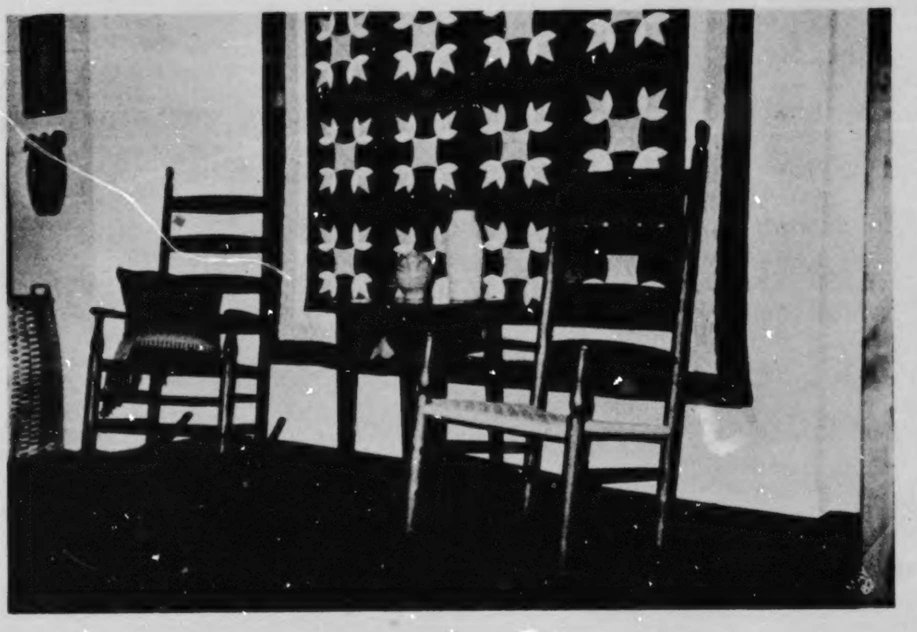
> Stereotyping allows a person to prejudge another according to a predetermined image. Because stereotypes are oversimplifications of characteristics they are not true. Often people are discriminated against because of the stereotype someone else holds of their group.
>
> One good example is the stereotype "*All teens are reckless drivers.*" Remember stereotypes are based in fact. Many teens have had serious accidents as the result of reckless driving.
>
> Insurance companies charge all teenaged drivers high rates as a result of that stereotype. Clearly every teenager isn't a reckless driver, but all teens have to pay the high rates, because "*All teens are reckless drivers.*"
>
> Today the most common forms of discrimination caused by stereotyping take place in housing, employment and how much people pay for goods and services. Sometimes stereotypes appear to be favorable like "*All Japanese are hard workers*" but even stereotypes which "look good" can be bad for other individuals of that group. Japanese-American workers sometimes complain that their bosses expect them to work harder than all the other employees, and that many times they are given twice as much work to do, because they are stereotyped as hard workers. In addition, other workers sometimes actually isolate the Japanese-American because "such hard workers can't be interested in having fun."
>
> When the stereotypes of a group influences a person's decisions or actions the result is most often discrimination.
>
> Discuss and have students write a paragraph predicting the landlord's decision in the following situation.

A landlord has a small house to rent on a quiet street. He makes an appointment to meet a man. The man shows up alone and relates that he is looking for a house to move his family into from Kentucky where they now live.

The man shows the landlord his pay check stub to prove that he can afford the rent, and a letter from his boss which states that he has been hired as a permanent employee.

The landlord believes the stereotype: "*All hillbillies have a dozen or more kids.*"

1. Will the landlord rent the house to the man? Why or why not?
2. If the landlord refused to rent the man the house, what form of discrimination would this be called?



SUBJECT AREA: Stereotyping Appalachians

ACTIVITY: Students will be able to identify ways in which traditional Appalachian stereotypes have been maintained.

OBJECTIVES: Students will be able to:

1. identify how the traditional stereotypes of the Appalachian got started.

2. identify how the traditional Appalachian stereotypes has been maintained and what is keeping the stereotype alive today.

MATERIALS: handouts on local color, paper, pencil, sunday comics (Free Press - Snuffy Smith)

PROCEDURES:

1. Pass out the handout on Mountain Stereotyping and the Local Color Movement.

2. Review unfamiliar words and locate the Appalachian Mountains on a map.

3. Review the definition for stereotypes.

4. Have students read the handout.

5. Ask students to answer orally or in writing the following questions.

   a. How did the Appalachian stereotype get started?

   b. How has the stereotype been maintained.

6. Pass out Snuffy Smith cartoon strips. Have students list the stereotypes they see expressed there: Which are visual? Which are verbally expressed? Make some generalizations based on the cartoon strip. Discuss.

MOUNTAIN STEREOTYPING AND THE LOCAL COLOR MOVEMENT

The Local Color Movement was developed in the late 1800's. Stories written by authors interested in "local color" would include long passages which would describe the location or customs people held or the way they did things. The characters of the stories would have their speech written by the author in dialect; which is an attempt at the exact duplication of the way someone sounds as well as telling what they said.

Usually one author would limit him/herself to one particular region of the country. The author would then take certain characteristics of persons of that region and give those characteristics to all the characters of their stories. In this way, they would build a uniform "regional type" that could be easily recognized.

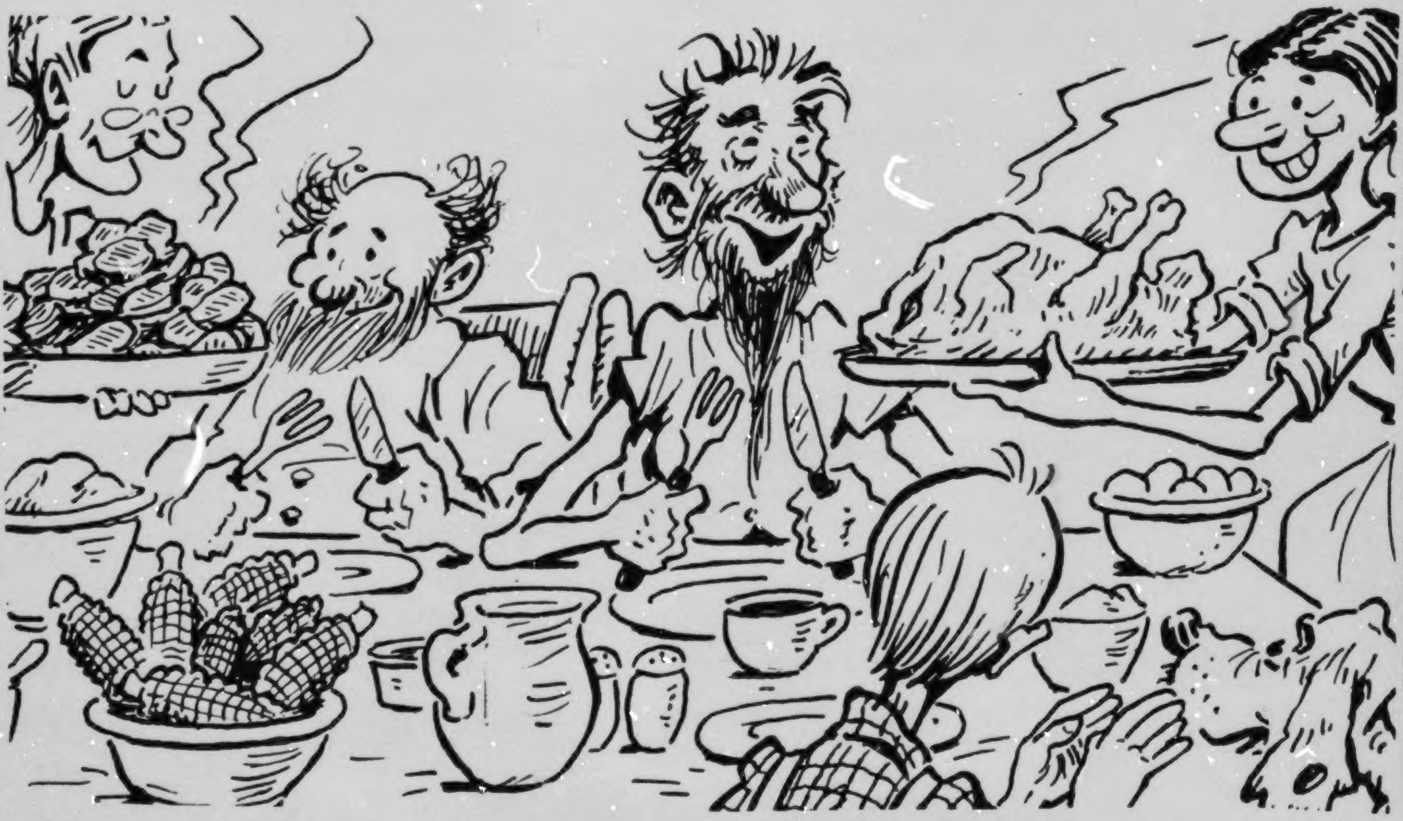
Some authors who wrote this way became very popular. People enjoyed reading their stories and because they were so filled with details readers felt that they really knew the people of that region.

Even though many of the most famous local color writers were born in the regions they described in their books, they were more interested in telling good stories than in reporting facts. Authors would often choose the most unusual people in a region to write about. The unconventional ways of these people made better stories. Many times a kooky one-of-a-kind character was shown to be a very average inhabitant of the area. The author would imply that everyone was just like him.

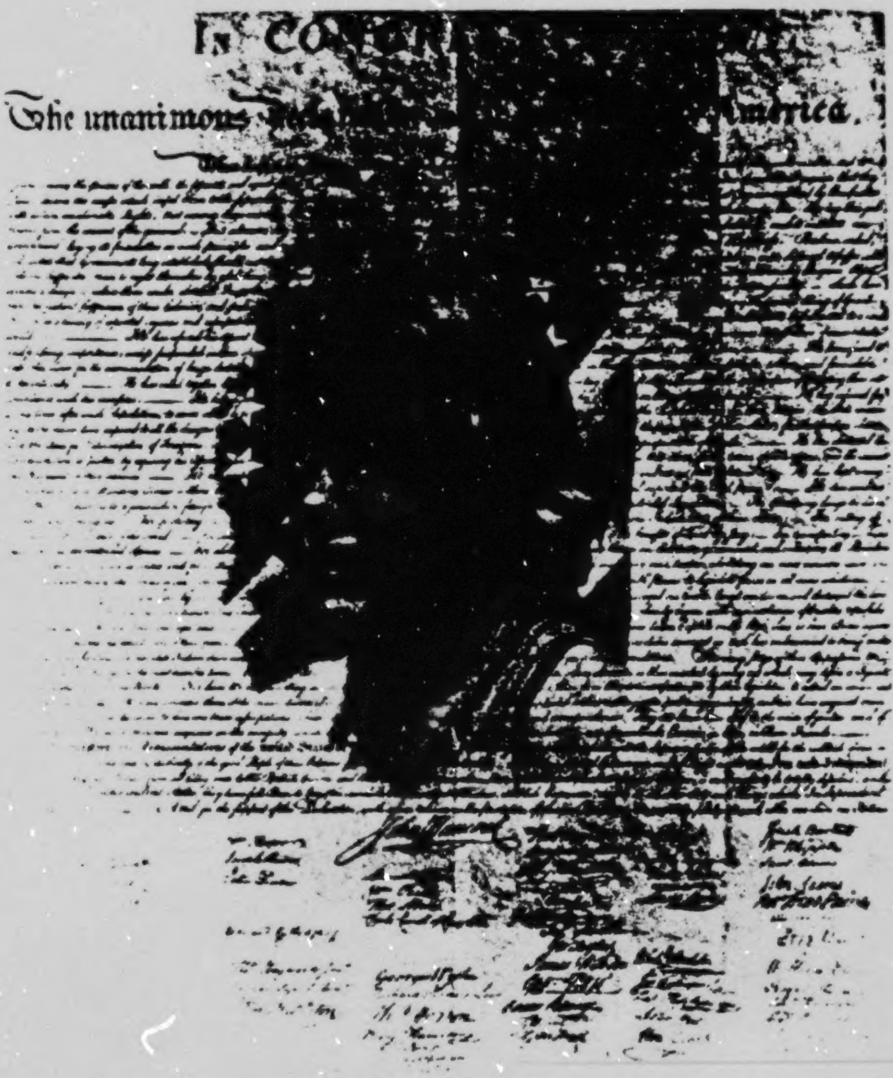
This type of distortion is done all the time by writers. Boring, everyday, or ordinary people make boring, everyday, ordinary stories. Usually altering the facts to "make a good story" is harmless, and both the author and the story benefit from the changes. But in the case of the local color movement a false stereotype of the mountaineer surfaced first through the writings of Mary Murfree and later supported by other writers.

The mountaineer was depicted as feuding, superstitious, and lazy. This eccentric mountain type made good stories. Murfree had 25 books published in her lifetime. Many were collections of stories. Almost all her writing focused on the mountains and the people she invented to live in them.

The stereotype of the mountaineer has been consistantly reinforced and maintained through cartoon strips like Lil Abner and Snuffy Smith: movies such as Deliverance; and TV programs like the Beverly Hillbillies, Dukes of Hazzard and Hee Haw. People who have traveled to the Appalachian region don't take these stereotypes too seriously. It is easy to see that the Appalachian people don't spend their days running from the "revenuers," operating stills and carrying on feuds. But for many Americans, what they read and see on TV is all they know of the Appalachian people. This of course is why stereotyping is so bad. The stereotype invented by the local color author Mary Murfree over one hundred years ago is maintained today in cartoon strips, movies, and TV shows.



VALUES


IN CON
The unanimous
America.

ACTIVITY: Values

GOAL: Students will be able to list some examples of community values which are held by Appalachian people.

OBJECTIVES: Students will be able to:

a. describe some values held by their own families

b. compare a list of their values to those of "Americans"

c. review statements by Appalachian people people and match them with a list of commonly held values of Appalachian people.

MATERIALS: paper, pencils

PROCEDURES:

1. Distribute copies of "What Are Values." Go over the reading and have students give examples of some of their:

   -personal preferences
   -fundamental values

2. Students should make a list of their values. The list should include values their family holds, as well as their own values.

3. Have students compare their lists of personal values with the following list of values that outside observers say are characteristic of Americans.

   A. Achievement/Competition/Success/Money/Status

   B. Equality

   C. Togetherness

   D. Localism

   E. Youth

   F. Vigilantism

4. Students should complete a worksheet which compares their ideas to "American Values.".

5. Read through each of the statements on the handout "Appalachian Values." Help students decide which of the "Appalachian Values" the statement is revealing.

6. Each student should succesfully complete all portions of the worksheet.

WHAT ARE VALUES

A value is an idea about what someone thinks is important in life. When a person values something (an object, another person, an idea, a way of behaving) he or she is saying it is worthwhile. It is worth having, doing, or trying to attain.

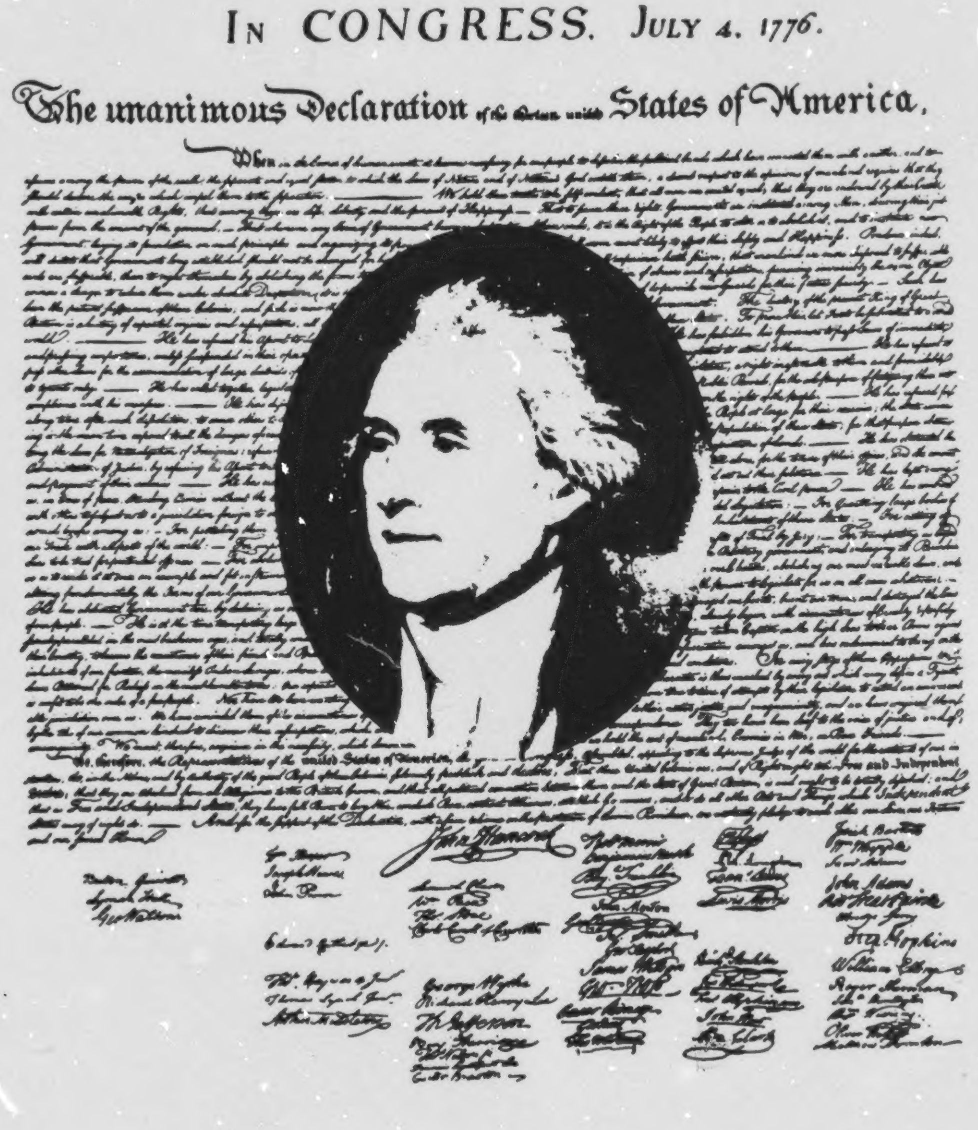
Like all ideas, values do not exist in the world of everyday experience, but in people's minds. They are standards of conduct, beauty, or worth that people endorse and that they try to live up to or maintain. All people have values, although they might not always know what their values are.

The most important standards that we have are the ones by which we judge conduct. These standards are often called moral values. Moral values are guides to right and wrong, justice and injustice.

Different people of course value different things and people can value the same things for different reasons. Some items are of great value because they are worth a large amount of money; and many things are considered so valuable that money can't replace them. Health is often cited as invaluable (money can't replace it when it is gone.)

Values differ also in terms of the amount of importance we attach to them. Some values, like a favorite color or car, are essentially personal preference. They represent a person's taste. We are not likely to argue that others must also value our personal preferences. There are some values that are so important that people are willing to argue that other people should also hold them. Some values that people are willing to fight about are respect for human life, the right of all adults to vote, equal opportunity and religious freedom. These values are often called fundamental values.

There are many other values which fall in between, values that are more important than personal preference but not as important as fundamental values like honesty, bravery and cleanliness. Our values are our ideas about what is important in life.



IN CONGRESS. JULY 4. 1776.

The unanimous Declaration of the [illegible] united States of America.

MY VALUES AND AMERICAN VALUES

People who come from other countries are often the best observers of the United States and the people who live here because they are outsiders. Over the years many observations have been written about the American people. Many writers have tried to put together a list of just what things are valued by the people who live in the United States. The following is a list of "American Values" taken from many observations; some made by Americans and some by foreign visitors.

1. Achievement/Competition/Success/Money/Status
2. Equality
3. Togetherness (We are a nation of "joiners")
4. Localism
5. Youth
6. Vigilantism

WHAT ARE AMERICAN VALUES?

Achievement/Competition/Success/Money/Status

Each of these words is separated by a slash (/) mark because they all are similar in some ways. Americans, as a group, are fascinated with being the best, winning, being first, and obtaining things which prove that they have. Americans like to be busy. Of course, this value like many values is good, but if carried too far can be very bad.

American pride was hurt when, in 1957, the USSR put the first satellite into orbit around the earth. Immediately the government of the United States took up the challenge of space exploration and in 1969 landed the first man on the moon. The scientific inventions and technology which were developed to make travel to the moon possible have been helpful to all humans. Many devices created for astronauts are used by handicapped persons and everyone has benefitted from the technology of computers, micro-circuits, and new materials developed for space travel. The challenge of being first and best in space technology has been positive. Wanting to be the best in music, sports or medicine is a worthwhile goal. Competition can inspire people to work hard to obtain recognition. But anything in extreme is bad. If two scientists compete against each other to find a cure for a disease, and do not share their research with each other, it may take longer to find the cure. If their main goal is "to become famous and successful" and not to "find a cure" than the value placed on achievement is harmful. Working hard to provide nice things for your family is something most Americans value. But the value placed on hard work can make an unemployed, disabled or retired person feel inadequate or incompetent.

1. Write two of your own examples of how Americans value achievement. Try to have one show something positive, and the other something negative.

   Here is an example:

   Positive: All students who received a B or better average on their report card were honored at a special assembly.

   Negative: Bob wanted to become an artist, but he took a job which he disliked instead because it paid a lot of money.

Equality

Most Americans believe that everyone is basically equal, that no persons are better than others. In the United States every child generally receives the same kind of education in grades 1-12. Students are not put into special vocational programs because of their lack of academic ability. This committment to equality was the basis of the civil rights movement of the 1960's. While all Americans may not act in ways which show they value equality, almost every American would say they believed all Americans were equal.

2. Write two of your own examples of how Americans value equality. Try to use job equity for women and integrated housing in your statements.

Here is an example:

Job Equity : All men and women in this factory are paid the same wages for their work.

Integrated Housing: This dormitory is for all women students regardless of race.

3. Now write two examples that show how what some Americans say about equality is different from how they act.

Here is an example:

We can't hire Cheryl for this typing job, she only has one leg. Disabled workers are too much trouble.

Juanita's parents don't speak English, migrants never do well in school.

Togetherness

America is a nation of joiners. There is no nation in the world that has as many voluntary organizations. The average city of 10,000 contains about 600 separate clubs, lodges, political, economic, and social organizations.

4. Write two of your own examples of how Americans value belonging to groups.

Here is an example:

Mario is a wonderful boy. He plays Little League Baseball, is the treasurer of his class, belongs to his church youth group, is a member of the Metro Stamp Collectors Club, and is on the swim team at the YMCA.

Kim you'll just love our school. You can get in the honor society and the drama club and run track and be on the soccer team; there's lots to do.

Youth

Getting old in America is not good. Advertisements on radio and TV constantly try to sell products to make people look younger. Girdles for a more youthful figure. Coloring to make hair any color but grey. Lotions which promise to get rid of lines and wrinkles. Vitamins and tonics which are supposed to give a person more energy and youthful vitality. Each of these advertisements tell us that it is better to be young than old.

5. Think carefully about TV commericals you have seen which try to "sell youth." Name four products and tell what they do.

    Here is an example:

    Miss Clairol - get rid of grey hair.

Localism

Americans are most interested in things close to home. Local politics are important in the United States. From school boards to drain commissioners Americans run feverishly for a wide variety of very locally oriented public offices. Americans, generally, do not value learning foreign languages, and relatively few Americans are concerned with global events. The most important things are happening at home.

6. Write two examples of your own of how Americans value local events. Try to make one positive and the other negative.

    Here is an example:

    Positive: If I want this school to get better I'm going to have to get involved.

    Negative: Who cares about what's going on in the Middle East, when it's all over tell me who won.

Vigilantism

Violence in its most open forms has been characteristic of American society. There is a tendency by many Americans to admire persons who take the law in their own hands. The most permanent American hero has been the cowboy. The cowboy and the type of rough and ready problem solving he represents is for many Americans the ideal. Lately many persons have expressed great concern over the amount of violence shown in television programs and on movie screens in the theaters. Even the humor in some cartoons shows is achieved by violence. Watching a character blow up an adversary is not uncommon entertainment for young children. Movies which feature large amounts of violence are often the most popular with adults.

7. Look through the TV and movie guides for one week and count all the prime time shows and feature length movies which feature violence in some form. What percentage of all TV shows and movies are violent?

8. Do your findings support the statement that Americans value violence? Discuss.

9. How do video games support the statement that Americans value violence.

HANDOUT

APPALACHIAN VALUES

Values are ideas about what a person feels is important in life. The values of the people who live in Appalachia have been described by many writers. Some of the values are values that you and your parents also hold. People who write about Appalachia don't always agree on the things which are most important to the people who live there. It is very difficult to choose ideas that the several million peoples in the Appalachian region all feel are important, but if you look at all the lists you will find that these four values are on them all.

Appalachian Values

1. *Love of place:* Appalachian people have a special love for their region, and if they move away, come back often to visit.
2. *Religious:* Religion plays an important role in the lives of the people of Appalachia.
3. *Family Centered:* Many of the activities of the people in the Appalachian region are centered around the family.
4. *Proud, self reliant, Individualistic:* This is probably the most commonly held trait of Appalachian people.

Of course, these values are not exclusive to the Appalachian region. Appalachian people have also been described as being patriotic, hospitable and friendly, and ones who have great pride in craftsmanship.

MATCH THE STATEMENTS WITH THE VALUES IT REPRESENTS. BE PREPARED TO EXPLAIN YOUR ANSWERS.

____________________ 1. Times I think about giving up the old place that produces nothing but rocks and headaches over lack of money...Listening to the creek and other sounds of the land seems to lessen the worries. After all, the old house was probably in need of repairs when the Indians still raided the area, so I figure I'll stick it out a little longer.

__________ 2. "I built this mill myself except for the water wheel, and my son-in-law made that," Ramey said. "About a year ago a crowd of professors came here from Clemson University to look at the mill. They was all decked-up people and they said, 'Mr. Ramey, who'd you get to engineer this job for you?' I Thought they were making fun of me, an' I said, 'Nobody. I done it myself with my own strength and awkwardness.' 'Well,' they said to me, 'you did a damn good job of it.'"

Ramey grinned to himself as he went back to pouring the buckets of grain into a big wooden hopper. Then he said, "People come from all around to my mill...and there's most more'n I can do. Sure I'm 85 now and gettin' old for it, but I'm goin' to keep on as long as I can.

__________ 3. She spent hours helping her cousin, Darrell Mutters, with his schoolwork...she wanted to help him finish school so he wouldn't be "stuck in the coal mines if he didn't want it."

__________ 4. "The white people came to the country and took everything the Indians had, then enslaved the Negroes. You know that wasn't the Christian spirit. But then Abraham Lincoln came along and freed the blacks; then Henry Ford freed the mules. But who's going to free the common people of this country from all the false gods, of money, cars and the set before them?"

__________ 5. "I'd like to know who defines what 'poor' is. Is it poor in health or poor in spirit? This is supposed to be the poorest county around, but there's few that go hungry. We may not have much, but we're not poor."

__________ 6. Somebody rides by and sees you drawing a bucket of water, and he looks at you like you're crazy. But I was born and raised in the country, and I don't think I'd like to live in town. You wouldn't even be able to have a good quarrel without somebody listening.

__________ 7. "You know there ain't many people left that holds up for the right way. We're the fewest people on earth. People have strayed and strayed and strayed. I'm so glad that I've been taught the true way and not some false way," he said. "Because if I would go to Hell, I'd be tormented and there'd be no end to it. But if I go to Heaven, I'll be rejoicing, I'll be rejoicing, and there'll be no end of it. I'm so glad," he said, "yes, I am, I'm so glad. So glad. So glad."

____________________ 8. Back before the Great Depression, he said he'd traveled a little, gone off to college a year and a half until hard times forced him to drop out and head for Dee-troit to look for a job. After two, three years, he decided that wasn't any kind of life so he went out west. Tended sheep a year and finally wound up back in these hills from where he came.

____________________ 9. "It was okay playing on Broadway for a few months, but I'd rather be here, where the people are real."

____________________10. "I am worried about Ray Luther dying and how I am to get him decently and honorably buried, but more than that I am worried about the other responsibilities he has charged me with, the other promises he has wrung from me."

"Number one: I am always to take pride in having the name Luther and instill this pride in the others too. Number two: I am to strive with everything in me to keep our family together and not ever take charity from anybody even if our tongues hang out parched down to our knees..."

GEOGRAPHY

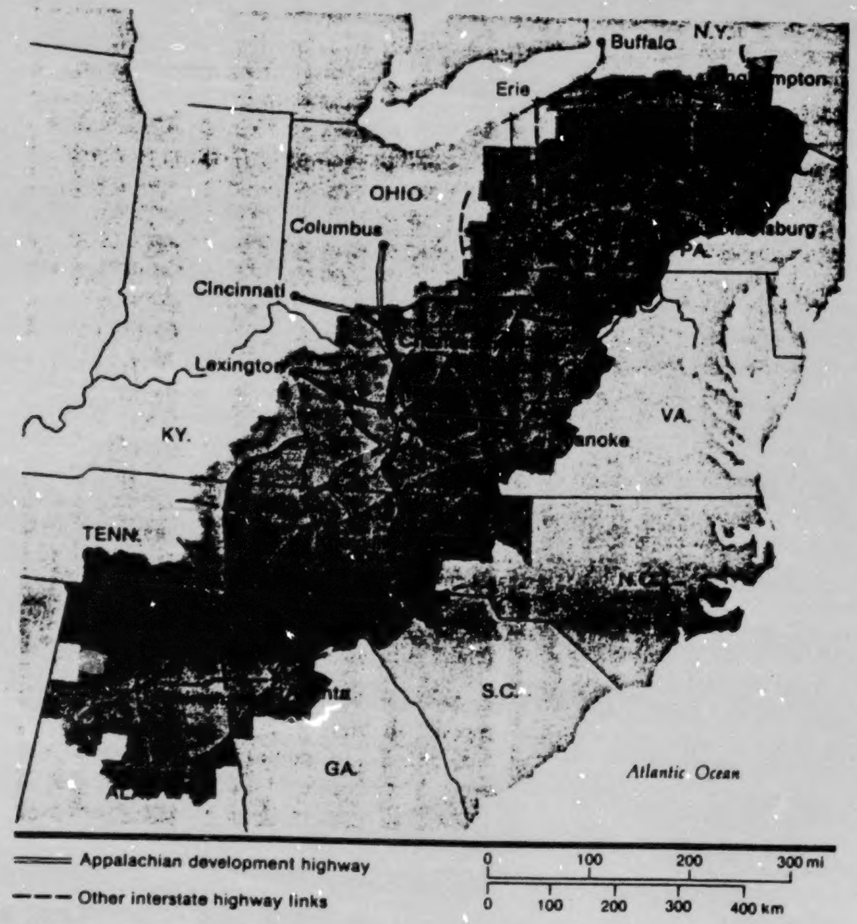

Buffalo
N.Y.
Erie
mpton
OHIO
Columbus
sburg
PA.
Cincinnati
Lexingto
KY.
VA.
anoke
TENN.
N.C.
S.C.
nta
GA.
Atlantic Ocean
Appalachian development highway
Other interstate highway links
0
100
200
300 mi
0
100
200
300
400 km

Fig. 15-4. Appalachia: The development highways.

SUBJECT AREA: Social Studies

ACTIVITY: Locating the Appalachian Mountains on a map of the United States

GRADE LEVEL: 6-8

OBJECTIVES: Students will be able to:

1. Identify and label the forty-eight states of the conterminous United States.
2. Identify and label the Rocky and Appalachian Mountains.
3. Identify the states the Appalachian Mountains run through.

MATERIALS: outline map of the United States, atlas, wall map of the United States, pencils and crayons

PROCEDURE:

1. Teacher should review with the class using wall map and/or atlas the forty-eight states of the conterminous United States, and the location of the Rocky and Appalachian Mountains.
2. Distribute outline maps and supplies.
3. Based on the previous review of the forty-eight conterminous states and the Rocky and Appalachian Mountains, students are to label these items on an outline map of the United States.
4. After completing the outline map, students are to trace the outline of the states that the Appalachian Mountains run through.

EVALUATION:

After completing this activity, students will have accurately filled in an outlined map of the United States according to the instructions.

SUBJECT AREA: Social Studies

ACTIVITY: Describing the major physical features of the Appalachian Mountains

GRADE LEVEL: 6-8

OBJECTIVES: Students will be able to:

1. Describe the physical characteristics that cause the Appalachian Mountains to be categorized as an old mountain system.
2. Describe the major mining industry of the Appalachian Mountains.
3. Describe what caused most of the Appalachian Mountain System to have valleys running parallel to it ridges.

MATERIALS: Handout - "Describing the Major Physical Features of the Appalachian Mountains," and Worksheet on "Young and Old Mountains."

PROCEDURES:

1. Teacher will lead class in oral reading and discussion of handout on "Major Physical Features of the Appalachian Mountains."
2. After reading and discussing handout, students are to complete worksheet on young and old mountains.
3. Correct and discuss worksheet.

EVALUATION:

Suggested (teacher may choose to create own quiz) true or false quiz. Teacher will read statements to class.

QUIZ QUESTIONS

False 1. The Appalachian Mountains are called old mountains because their peaks are high and jagged.

True 2. Because the Appalachian Mountains are mostly made up of folded mountains, they have valleys that run parallel to their ridges.

True 3. Fault-block mountains were formed when great blocks of the earth's crust were pushed out of place.

False 4. Coal is the only mineral mined in the Appalachian Mountains.

True 5. The Appalachians have been a source of coal.

HANDOUT

Mountains may stand alone or they may stand in groups. Groups of mountains are called ranges. Many ranges together form a mountain system.

There are many mountain ranges in the United States (see diagram #1). The highest mountain in the United States is Mount McKinely, in Alaska. It is 20,320 feet above sea level.

Some of the mountain systems are young mountains. The slopes of these mountains are steep. Their peaks are usually sharp, because they have not been worn down.

Other United States systems are made up of old mountains. They have been eroded over many years. They are lower and more rounded.

The Appalachian Mountains are in the eastern United States. The Appalachians are a very old mountain system. Erosion has worked here for millions of years. These mountains are low and rounded.

The mountain systems of the western United States are young. They are different from those in the eastern part of the country. Their peaks are high and jagged.

There are many different kinds of mountains. The differences among mountains depend on how the mountains were formed.

Some mountains are folded mountains (see diagram #2). They were formed when part of the earth's crust was squeezed together. Sometimes the folds are sharp and close together. Sometimes they are far apart and seem like gentle humps. Often there are long valleys between the folds of rock.

Most of the Appalachian mountain system is made up of folded mountains. There are long valleys between the folds of these mountains.

At different times in the earth's history, great blocks of the crust have been pushed out of place. Some have been moved enough to form mountains. Fault-block mountains were formed in this way (see diagram #3).

Many of the mountain systems of the western United States are fault-block or volcanic mountains. See diagram #4 for a cross section of mountain ranges and systems of the United States.

The mining industry has been important in mountain regions of the United States for many years. The Appalachians have been a source of coal since pioneer times. Soon after early settlers came to North America, they began to mine coal in the Appalachian Mountains. They also found deposits of iron ore there. Large amounts of coal are still mined in the Appalachian system.

Jobs are not always easy to find in mountain regions. Many jobs there depend on only one type of industry. For many years coal mining has provided jobs to people living in the Appalachian Mountains. Some mines are closing now. Many mountain people there are out of work. The same thing may happen in other mountain regions that depend on mining or lumbering.

Mount Mitchell
The Highest Point East of the Mississippi

37

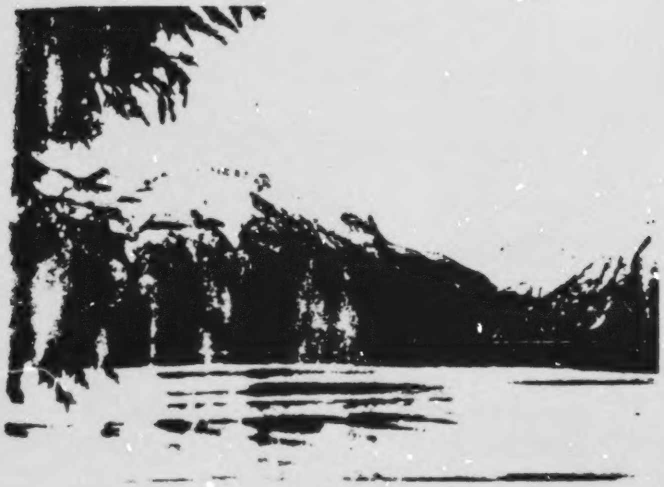
HOW ARE UNITED STATES MOUNTAIN REGIONS ALIKE AND DIFFERENT

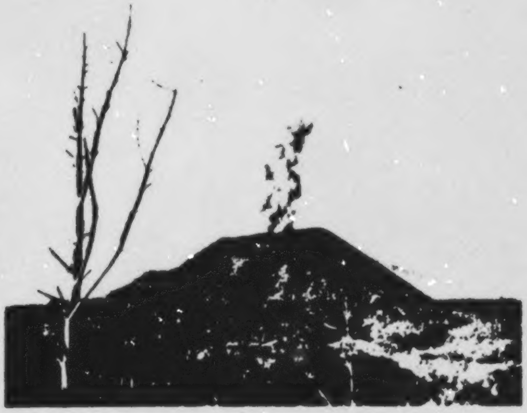
Some United States mountain systems are young. Some of them are old. Some have been greatly changed by erosion. Some have not changed a great deal yet.

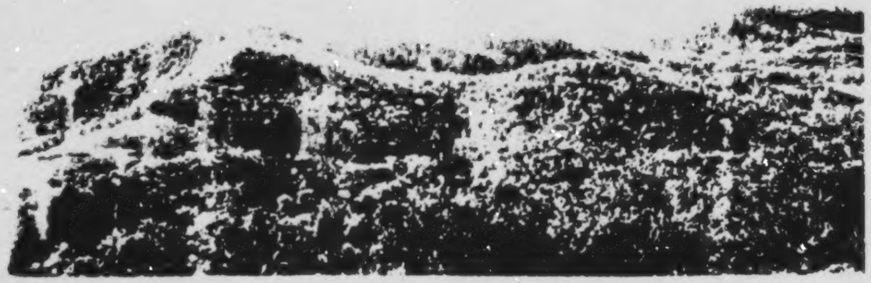
Which picture show young mountains? How can you tell that a mountain is young? How old is a young mountain, do you think?

Which picture shows a mountain that is still growing? Which of the pictures shows old mountains? How can you tell that a mountain is old?

Are there any other differences in these three mountain regions? What are the differences? Are there any things that are the same in these mountain regions? What things are the same?







MOUNTAIN REGIONS OF THE CONTERMINOUS UNITED STATES

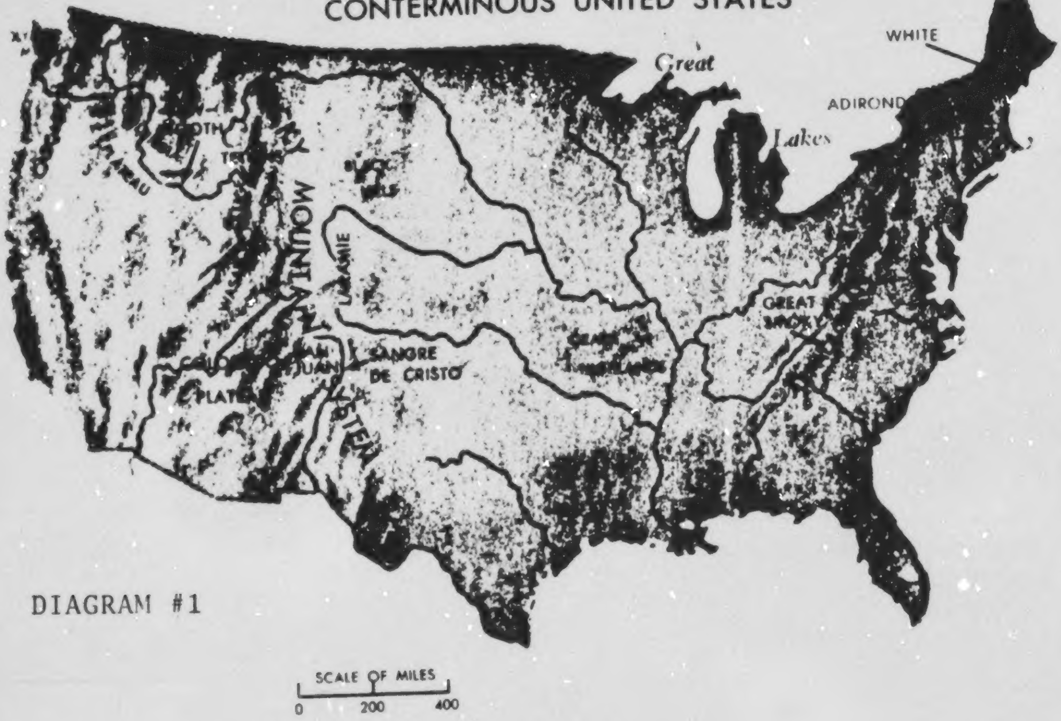

WHITE
Great
Lakes
ADIROND
MOUNTAINS
LARAMIE
SAN JUAN
SANGRE DE CRISTO
GREAT SMOKY
SCALE OF MILES
0
200
400

DIAGRAM #1

FOLDED MOUNTAINS

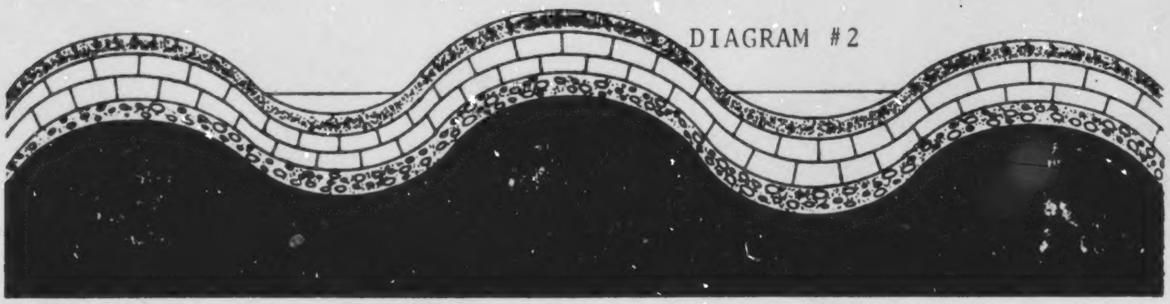


DIAGRAM #2

FAULT-BLOCK MOUNTAIN

DIAGRAM #3

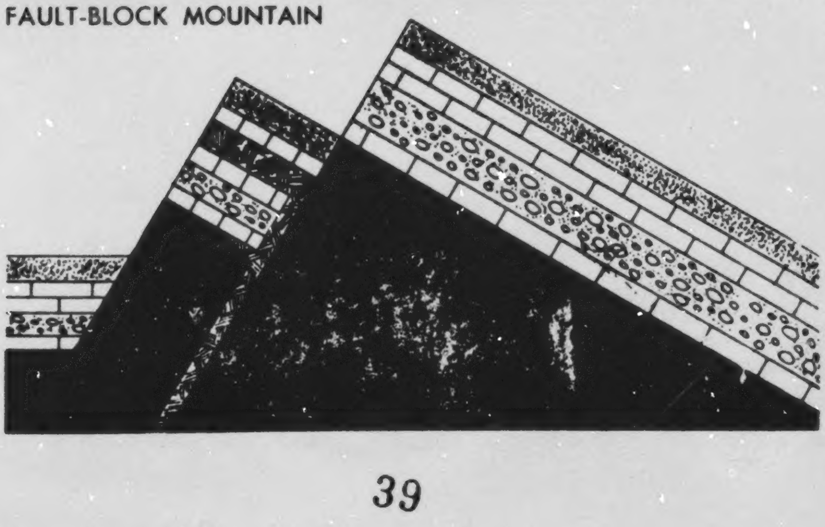
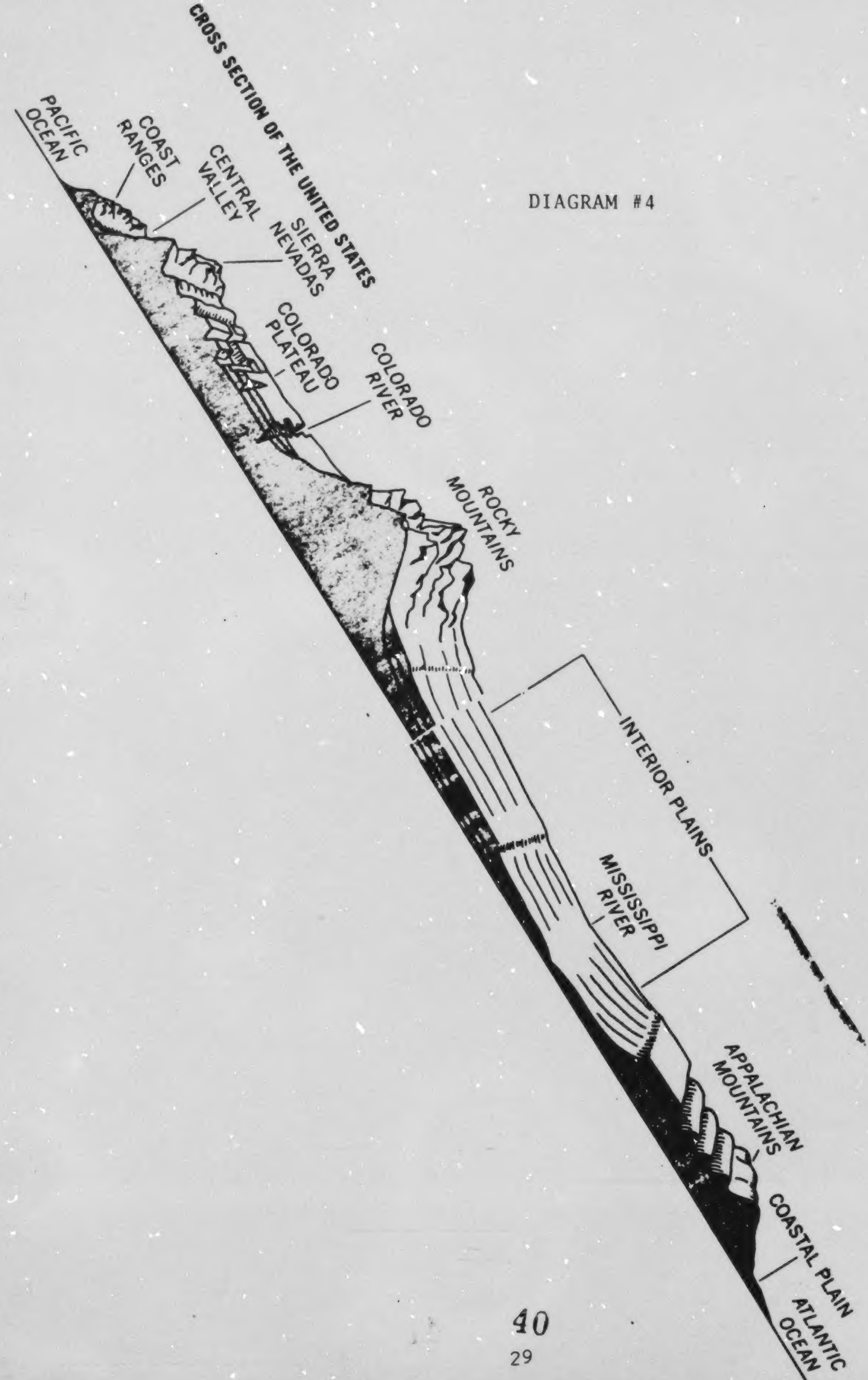


DIAGRAM #4


CROSS SECTION OF THE UNITED STATES
PACIFIC OCEAN
COAST RANGES
CENTRAL VALLEY
SIERRA NEVADAS
COLORADO PLATEAU
COLORADO RIVER
ROCKY MOUNTAINS
INTERIOR PLAINS
MISSISSIPPI RIVER
APPALACHIAN MOUNTAINS
COASTAL PLAIN
ATLANTIC OCEAN

SUBJECT AREA: Geography

ACTIVITY: Identifying and describing the regions of Appalachia.

GRADE LEVEL: 6-8

OBJECTIVES: Students will be able to:

1. locate and label the region of Appalachia on a map.
2. identify the states within each region.
3. describe characteristics of the regions.
4. identify similarities and differences among the regions.

MATERIALS: map of the eastern United States with the regions and the states already labeled (handout #1), same map of regions not labeled (handout #2), handout on similarities and differences among the regions of Appalachia (handout #4)

PROCEDURES:

1. Teacher will distribute handout #1 with the three U.S. regions of Appalachia already outlined and labeled.
2. With teacher help, students will discuss the regions and their states. Students will take handout home and study it.
3. Students will be given an unlabeled handout #2 of the regions and the states. Students will label the three regions of Appalachia and fill in the names of the states within the regions. There are 13.
4. Teacher will distribute handout #4 on the similarities and differences among the regions of Appalachia.
5. Teacher will lead a reading and discussion of the handout #4.
6. Teacher will distribute handout #3 on identifying states and students will correctly fill in the names of the states.

EVALUATION:

*Students will be given a check quiz on the regions of Appalachia.

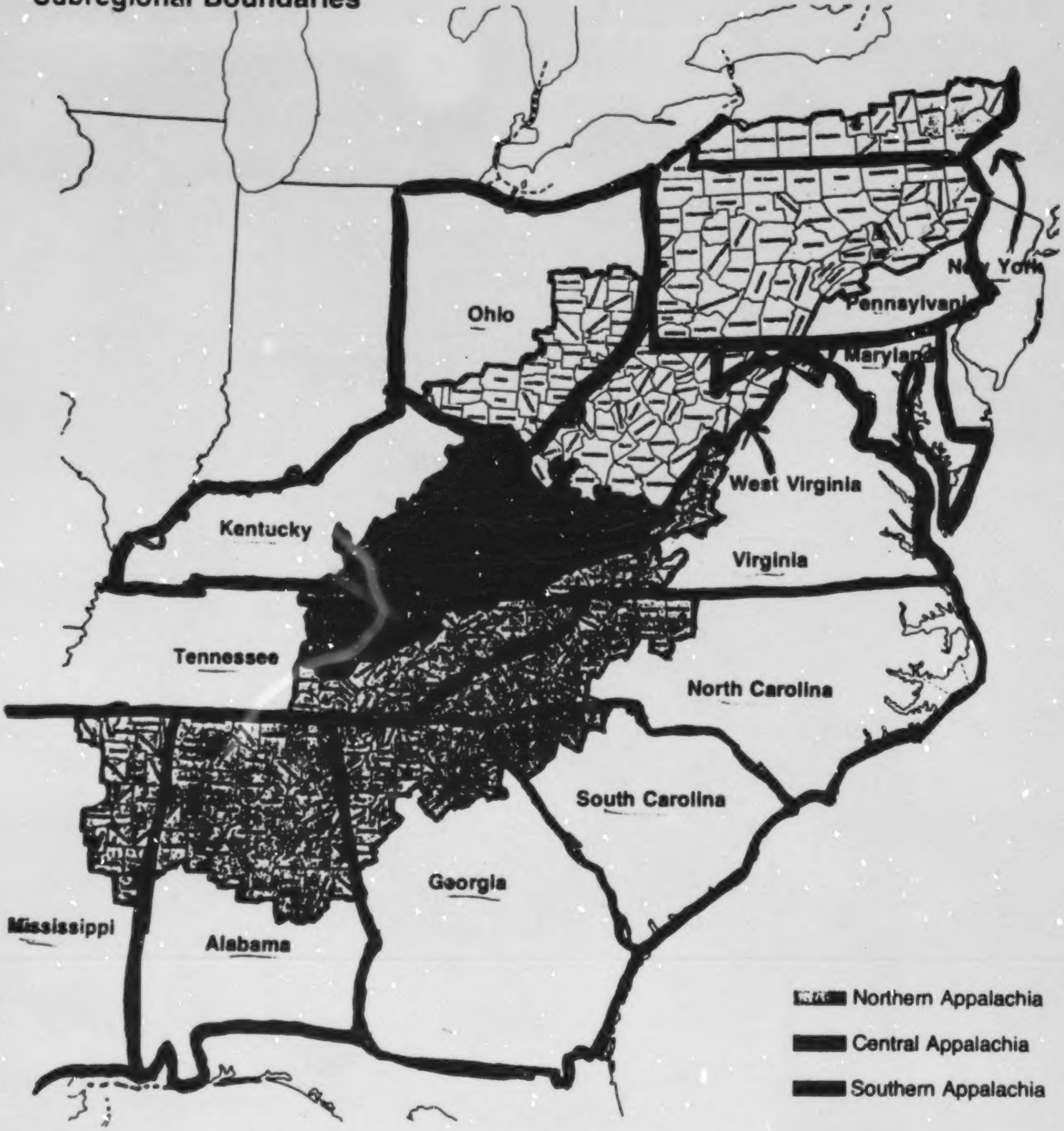
Students will have accurately filled in the names of the regions and their states on the unlabeled map of Appalachia.

*Answers to evaluation check quiz:

1. northern region
2. central region
3. central region
4. southern region
5. Virginia, West Virginia Kentucky and Tennessee

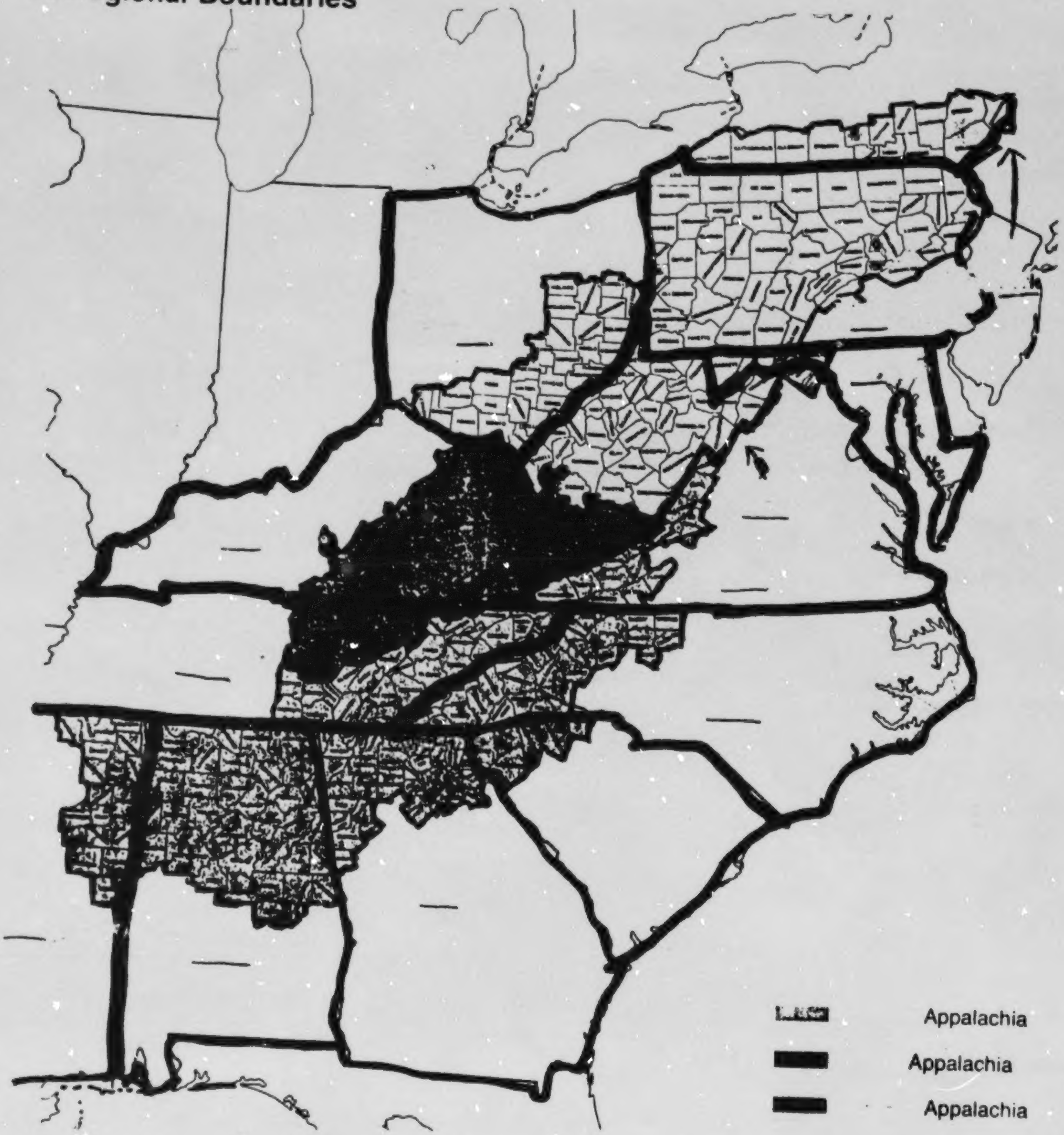
HANDOUT #1

Subregional Boundaries


Ohio
New York
Pennsylvania
Maryland
West Virginia
Kentucky
Virginia
Tennessee
North Carolina
South Carolina
Georgia
Mississippi
Alabama
▨ Northern Appalachia
▨ Central Appalachia
▨ Southern Appalachia

HANDOUT #2

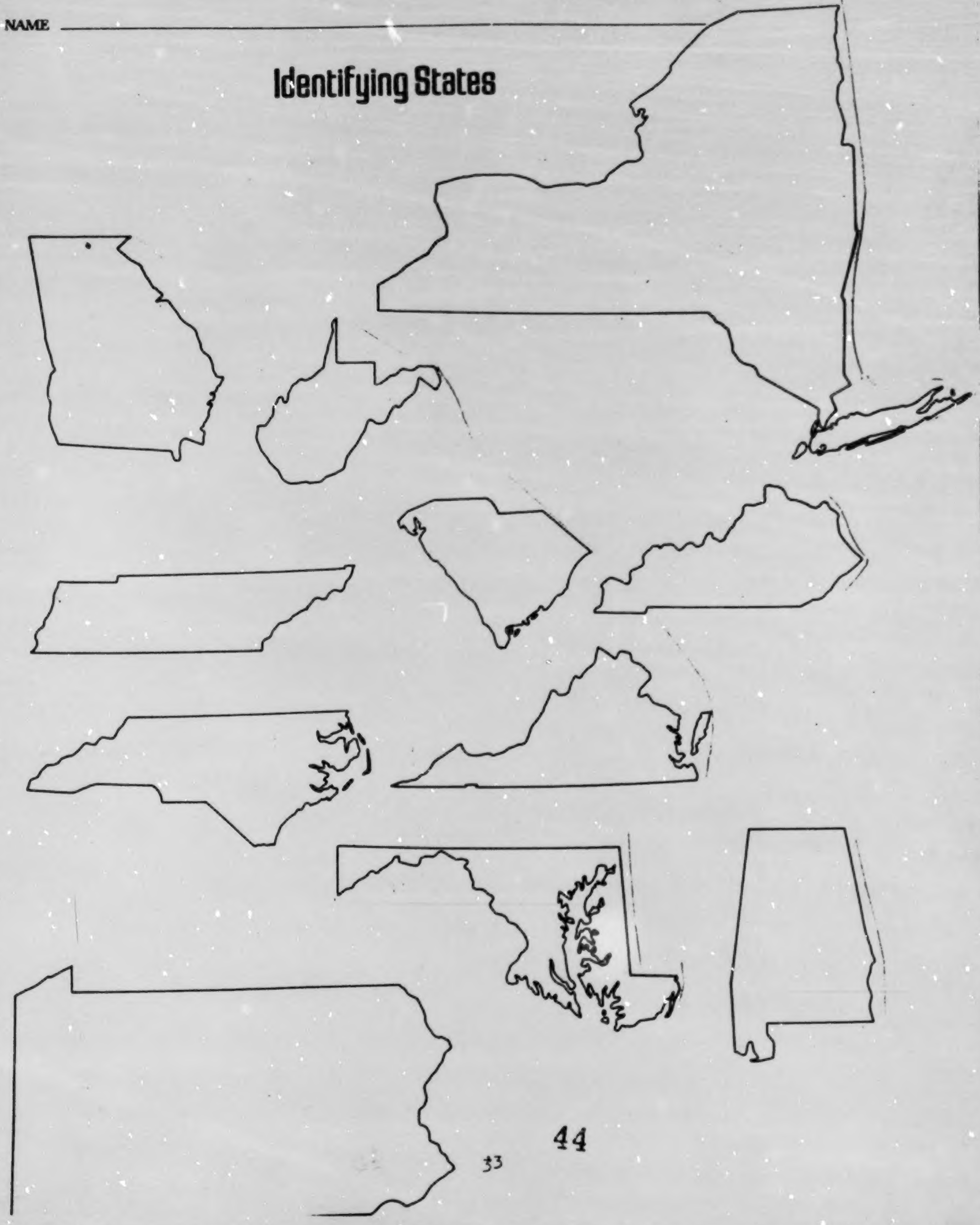
Subregional Boundaries


Appalachia
Appalachia
Appalachia

HANDOUT #3

NAME ______________________________

Identifying States



THE REGIONS OF APPALACHIA

The Appalachian Mountains stretch from Quebec in Canada to Georgia; the Appalachian Regional Development Act of 1965, as amended, established the boundaries of the Appalachian Region as including 397 counties in 13 states from New York to Mississippi. The estimated population of this area in 1975 was about 19 million people. Primarily, only the central and southern highlands, extending more than 600 miles diagonally across Maryland, West Virginia, Virginia, Kentucky, North and South Carolina, Tennessee, Georgia, and Alabama, are commonly meant by the term Appalachia.

Although one of the regions of Appalachia is that part which lies in Canada, we will concern ourselves only with the regions found in the United States.

Generally speaking the Appalachian regions of the U.S. are filled with hills and valleys and mountain ranges throughout. This makes the land very uneven.

The ways in which the population, income, wealth and natural resources are spread out match the unevenness of the land.

In some of the states of Appalachia you have areas of much population. In other areas you have a few families miles apart. Some areas have much wealth and others are extremely poor. Huge reserves of good coal can be found in some areas, while others are without good mineral resources. Also, farm land and forest range from rich and valuable to poor and almost worthless. The area is truly varied.

Although the regions of Appalachia can be divided in several manners, they will be divided here horizontally into Northern, Central, and Southern Appalachia.

Northern Appalachia covers most of New York, Pennsylvania, Ohio, northern West Virginia and parts of Maryland. This region has the largest population, is the most urbanized containing many large cities, and has the highest income levels. The rate of improvement in these areas has slowed down in recent years.

The area is noted for its coal industry and steel mills, although some of the most productive farmlands are found in this area. Dairy farming and the raising of cattle and hogs are also important activities in the fertile valleys. But much of the area is rugged and infertile.

Central Appalachia includes northern Tennessee, eastern Kentucky, southern West Virginia, and extreme western Virginia. This region is the smallest and has the fewest reasonably large cities. In fact, it has practically no communities of over 10,000 population. It is heavily populated, but the people are living up creeks and hollows, along mountain ridges and in other areas of the mountains. Many of these homes cannot be reached by car. You have to travel on foot and up into the hills and mountains.

This central area is the Appalachia most Americans think of when they think of Appalachian poverty. This area has the lowest levels of income, the poorest housing, and the lowest level of education. It is a steeply wooded land. The hills and the dispersed population have made it difficult to develop a good transportation system in the past, or to provide sanitary water supplies, or a good sewer system. Also, the area has not been able to provide necessary health services or efficient school systems. In recent years, however, the rate of improvement in these areas has been improving, especially in the area of personal income levels.

In this area are the mountains of West Virginia and Kentucky where the coal industry flourished. In recent years, though, strip mining has dug into the sides of many mountains, taking the trees and soil along with the layers of coal. This has caused landslides, clogged rivers, and caused much erosion. Many lovely mountains, heavy with trees, have been turned into useless, bare earth. Many areas within the region are still heavily forested, unlike the mining sections. Also, except in a few fortunate valleys, very thin soil has meant limited agriculture and subsistence farming.

Other resources and industries in this area, in addition to coal and forestry, are agriculture and mountain crafts.

The Southern Appalachia section includes part of North Carolina, South Carolina, Tennessee, Alabama, Virginia, Mississippi and Georgia. This area is developing rapidly. Many of the people who live in the country are commuting to, or moving closer to new job opportunities that are developing in key cities. Although there has been a large emigration from Appalachia, there are areas in Southern Appalachia, like the Georgia mountains around Atlanta, where the population is growing.

In the rather temperate climate of the mountains in this region, vegetation and wildlife are thickly concentrated, and fruits and flowers are seen often during most of the year. At the most southern end of this area, in Georgia, Alabama and part of South Carolina, the mountains slip into small, rolling hills.

Some of the industries that are causing people to come to this area are textiles, apparel and food processing. In addition, the area contains large deposits of iron ore, coal and limestone. The availability of these raw materials has helped to bring the steel industry here. Also found in this region are tobacco, glass manufacturing, and agricultural products.

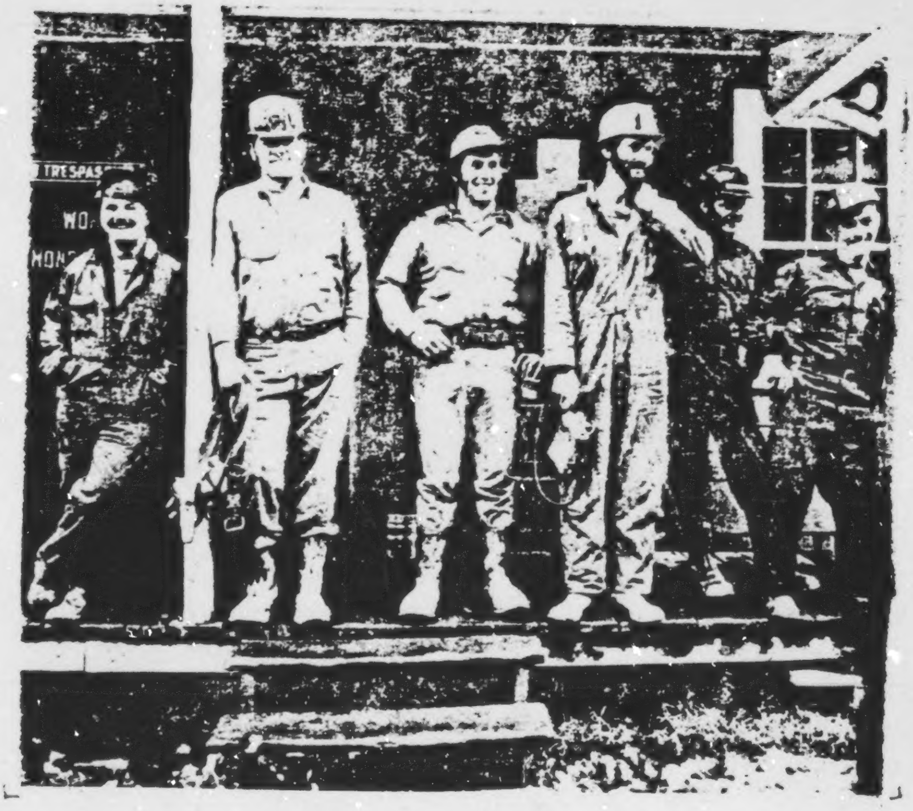
EVALUATION CHECK QUIZ

REGIONS OF APPALACHIA

ANSWER THE FOLLOWING QUESTIONS.

1. Which of the regions has the most large cities?
2. Which region has the fewest communities over 10,000 in population?
3. Which is the region with the most poverty?
4. Which of the regions is developing rapidly with people moving into the area?
5. What are the names of the four states which make up the central region of Appalachia?

COAL


TRESPAS
WO
MONS

SUBJECT AREA: Coalmining in Appalachia

ACTIVITY: Students will be able to identify the methods used in mining coal and identify how the region of Appalachia has been affected by coal mining historically and presently.

GRADE LEVEL: 6-8

OBJECTIVES: Students will be able to:

1. describe the two methods of mining coal.
2. identify the hazards associated with the two methods of mining coal.
3. list the three major problems associated with coal mining and give examples.

MATERIALS: paper, pencils, handouts

PROCEDURES:

Introduce the topic of coal mining to students by asking - "Why are people in Southeastern Michigan interested in coal?" (Almost all of our electricity is generated by coal; coal has many valuable by-products that we use daily; like pipeline gas, synthetic oil, butane, propane, organic chemicals for plastic and petro-chemical projects, sulfur, cement, cinder bricks and blocks; some buildings are still heated by coal.) "Where does this coal come from?" (Most coal used in Michigan comes from the Appalachian region.)

Students should then go over any unfamiliar vocabulary in the handouts and read the handout.

After reading and discussing the handouts students should be able to answer the questions at the end of the handout: Coal Mining in Appalachia.

Reinforce the vocabulary by using the word search.

WORD SEARCH

S	T	R	I	P	P	I	N	G	H
S	P	U	N	I	O	N	T	A	A
M	I	N	E	R	R	I	P	S	M
M	C	O	A	L	T	O	W	N	M
I	K	F	L	A	M	P	T	N	E
I	N	F	A	R	M	E	R	S	R
C	O	A	L	C	A	R	A	G	I
E	N	E	R	G	Y	A	C	D	A
S	H	E	L	M	E	T	K	N	G
L	A	O	C	S	H	O	V	E	L
E	D	A	N	G	E	R	O	U	S

stripping
miner
run off
coaltown
operator
lamp

helmet
coalcar
hammer
shovel
union
gas

dangerous
track
pick
energy
farmer
coal

COAL MINING IN APPALACHIA

The people of Appalachia acknowledge the value of the coal mining industry to the region and to the country. Coal has provided many jobs and some tax revenues to the region, and is an important source of energy to the nation. But the people of Appalachia also recognize the problems created by the industry. Their concerns are reflected in their poetry, stories, and music.

Coal is mined in two ways - underground mining and strip mining. Each method is responsible for about half of the total production. Mining by tunneling deep into the earth is the most familiar and oldest method. Men and women work in mines several miles deep extracting the precious mineral.

It is estimated that there are 1.6 trillion tons of coal reserves in the United States. Only a small percentage of that is suitable for strip mining. Strip mining is responsible for about 50% of the coal being mined today. It is cheaper and less dangerous to miners than underground mining. Strip mining is done by removing with huge earth moving machines the earth, trees, and plants which cover the coal and then scrapping or stripping the coal from the earth. This method uses expensive machinery as large as houses and is very destructive to the environment. As well as ruining the land many of the nearby streams and lakes also become polluted.

The people of the Appalachian region are concerned about health and safety problems associated with underground mining, as well as environmental problems caused by both types of mining. It has been difficult for the people of the region to make progress in these three areas. Read the following testimony, poems, and songs. What generalizations can you make?

After reading the testimony, poems, articles and songs answer these questions:

1. Who is affected most by the mining of coal in the Appalachian region?

2. What are some of the health and safety hazzards faced by underground miners?

3. How does strip mining affect the environment?

4. How do the Appalachian people represented in these selections feel about strip mining?

5. Do you know what reclaimation is? Look it up if necessary. If only 10% of the strip mined land is reclaimed, what do you think will happen to the region?

6. What are the major problems associated with coal mining?

TESTIMONY OF CARL NOE TO A CITIZENS PUBLIC INQUIRY INTO THE BROOKSIDE STRIKE - HARLAN COUNTY, KENTUCKY

Carl Noe: I am Carl Noe. Here is something that happened on October 7th [1972] but you don't hear nothing about it because it was a scab that done it. It was never in no newspaper, no nothing. A man shot at me down here at Brookside, shot through my truck while I was driving down the road. And he missed me by two or three inches.

Dan Pollitt: We have a picture here which shows you in a pickup truck.

Carl Noe: That was me. There was two more guys with me and that picture was took in Winston-Salem, North Carolina.

Dan Pollitt: Are you pointing to the bullet hole there very close to the dashboard of your automobile?

Carl Noe: Yes.

Dan Pollitt: And it missed you by about an inch?

Carl Noe: By an inch or two, and on October 13, when that happened, I called the State Police. They told me to go get a warrant and they would serve it on him. And I went and got a warrant and I come back and the State Police called down to the barracks and they said, "You can't serve it until the morning." And I started back to Brookside where I live, and there was two guys that stopped me and said, "Don't go back by there." There was two men waiting on me with rifles and waiting on to me to come back through. And I turned around and crossed the bridge and went back to town and went to City Hall and I called the State Police and I asked them, I said, "Ain't you going to serve that warrant on Jim Miller, buddy?" He said, "Buddy, I can't serve that until in the morning." And I said, "Buddy, my life's at stake, and I am going to hold you all responsible." And he said, "I'm not serving it." So I called Walden Holbrooke's deputy Gills Gilbert. And Gillis Gilbert went about 3:00 or 4:00 to arrest him and when he got there, Norman Yarborough, President of Duke Power Company, the State Police, and Jim Miller was sitting there. See we have got no State Police here that's on our side. We've got no court down here that's on our side. They are all for the company and nobody rules in our favor.

Dan Pollitt: Then what happened after the deputy arrested him?

Carl Noe: Norman Yarborough went and filled his bond.

Dan Pollitt: What was his name?

Carl Noe: Jim Miller.

Dan Pollitt: And the distance between Brookside and Harlan is about five miles?

Carl Noe: No, it happened about a mile south of Brookside. It happened right down from Norman Yarborough's house.

Dan Pollitt: And he had a rifle in his hand?

Carl Noe: Yeah, he admitted to the magistrate that he shot through my truck.

Dan Pollitt: And he is out on bail bond?

Carl Noe: Yeah, he is.

Willard Wirtz: I know there was some reference to the newspaper stories, but I think our record ought to be as complete as it can be.

Dan Pollitt: This is the Articles of Incorporation of the A & G Coal Company and it says, "Know All Men By These Presents, F. Byrd Hogg, the undersigned incorporator, desiring to establish a corporation for profit under the laws of the Commonwealth of Kentucky," and so on. And the judge that presided at your trial was F. Byrd Hogg?

Carl Noe: That is right.

JOURNAL OF CURRENT SOCIAL ISSUES
Volume 11, no. 6, spring 1974
pages 37 & 38

Barbara Bode: Have there been any reports of incidents - shooting incidents at Brookside?

James Turner: Well it was almost dark, it was last Thursday when this last stir up happened. One of these non-union men - Ed Webber - his father come up there to get him and he went around behind the company office and stayed awhile and when he come back he had a submachine gun and levelled it down on the pickets. But he never fired it.

Barbara Bode: You actually saw it.

James Turner: I seen it.

Barbara Bode: He had a submachine gun?

James Turner: Submachine gun. And I have heard - it might be a rumor what I have heard - that the Harlan County Coal Operators Association has got 200 machine guns. And Eastover Mining has got 10 of them. We didn't want no violence whatever on our part. We tried to get along and do what was right. Peaceful picketing. I think that would be a pretty good idea. No violence and try to get along with everybody. I am for a contract, and I have worked all my life and want to continue working. Coal mining is all I know about. I have not got much education - seventh grade. My father was a coal miner and died about five years ago from black lung and rock dust. He was about 75 years old. And an explosion knocked him out of the mines. Dust was what killed him.

Fred Harris: Black lung?

James Turner: Black lung. It's got a long name and I don't know it.

Fred Harris: Silicosis?

James Turner: Yeah.

Dan Pollitt: Mr. Turner, I have heard, since I have been here in the last day or so, that there was another shooting episode back some time; that some pickets went to the other Eastover mine and somebody shot over their heads. Is that a rumor or is that true?

James Turner: I wasn't there; I heard that.

Dan Pollitt: Was that at another Eastover mine?

James Turner: Eastover mine at High Splint.

STATEMENT SUBMITTED BY BARBARA BODE:
Health and Safety Problems/Inadequate Housing in Coal Camps

The basic issue is decency, not dollars. The conditions we saw and the safety violations about which we heard left me shaken. It was horrible. For example, I left with the image of men knee-deep in water handling live electric wires. No man rails going into the mines but rickety coal cars open to falling debris. Time after time we heard and saw reports of the mine inspectors that added up to official lawlessness. Norman Yarborough himself admitted that the mines were run illegally. This made the bravery of the men even more impressive than if they were striking merely for pay.

We drove around the community and into the miners' camp. Women were walking down a dirt road fetching water from a spigot that served 10 families. Only three of the 30 houses in the camp have indoor plumbing. The outhouses drain into the ditches leaving trees and shrubs bedecked with toilet paper from the recent high water. The Coal Company would not even put lime in the outhouse holes. The result is a fecal count in the drinking water so high that it cannot be consumed. I asked a woman how long it had been since she had a glass of water at her home. She said that she didn't drink the water.

WHICH SIDE ARE YOU ON?

They say in Harlan County,
You're union when you're born.
You either walk that picket line,
Or you scab for old Carl Horn.

Which side are you on, now?
Which side are you on?
Which side are you on, now?   (CHORUS)
Which side are you on?

Well, the old man Norman Yarborough,
Is a scabbin son-of-a gun.
But when the union came to town,
They put him on the run.

(Chorus)
Don't listen to old man Yarborough,
Don't listen to his lies.
Cause union folks don't have a chance,
Unless they organize.

(Chorus)
The miners down at Brookside,
Are a courageous bunch of men.
And with their women by their sides,
Each has the strength of ten.

(Chorus)
Duke Power thought they'd win this strike,
With the miners in misery,
But the union will shove it down Duke's throat,
With a miner's victory.

Song: United Mine Workers

Documentary Evidence

I. HEALTH AND SAFETY

Federal mine inspection reports of violations of the 1969 Coal Mine Health and Safety Act for:

1. Brookside No. 3 mine which show that the company was cited October 2, 1972 for having no fire sensors on the underground belt conveyors and that no fire sensors had been installed as of August 31, 1973.

2. Brookside No. 1 mine which show that from March 13, 1973 through July 16, 1973 the mine was operated with no dual braking system on three of the four locomotives and that through at least September 12, 1973 it was operated with no brakes on two of the locomotives.

3. Brookside No. 3 mine which indicate that from March 28, 1973 through at least August 31, 1973 "proper weekly examinations for hazardous conditions could not be made" because of water accumulations of 18 inches or more in four different parts of the mine.

4. Brookside No. 3 mine which show that from March 28, 1973 through at least August 31, 1973 the mine was operated with a deluge water system that was "inoperative."

5. Brookside No. 3 mine, dated November 14, 1973, showing a total of 72 violations, including "51 loose, broken, or missing roof bolts were observed at several different locations along approximately 4,500 feet of supply track haulageway."

6. Statistics supplied by the federal Mine Enforcement Safety Administration indicating that during 1972 the Brookside mine had a disabling injury rate nearly twice the national average — 88.24 accidents per million man hours at Brookside compared with a national average of 46.28. In 1971, the accident rate at Brookside was 139.65 compared with a national average of 46.28.

II. WORKING CONDITIONS

1. Contract between Eastover Mining Co. and Southern Labor Union, dated May 1, 1972, which provides wage rate of $1.89 per hour for "old men, boys, temporary help."

2. Southern Labor Union Sick Fund By-Laws for Brookside, Kentucky, providing for $1 per man per week checkoff for sick fund. Witnesses charged the fund for the Brookside local containing $2,500 has been absconded with by the SLU.

III. INTIMIDATION AND VIOLENCE

1. Arrest and conviction record of Claude Beach, hired by Eastover Mining as a security guard at the Brookside mine. It contains a 1954 charge of murder — conviction for voluntary manslaughter and sentenced to 10 years; 1962-charged with carrying a concealed weapon — charge dismissed for lack of prosecution; 1967-charged with grand larceny — pleaded guilty to petty larceny; 1970-charged with murder; and 1973-found not guilty.

2. Complaint filed with the National Labor Relations Board by Grover Jennings charging Duke Power with firing a Brookside miner, Jerry Wynn, on May 15, 1973 for trying to support the United Mine Workers. The NLRB reinstated Wynn with full back pay.

3. Photographs of Eastover Mining Co. supervisor standing on Eastover Mining Co. office property taking photographs of Brookside miners on picket line.

4. Photograph of bullet hole made by high power rifle bullet fired into truck ridden in by Brookside miners — Carl Noe, James Turner, and Ronnie Childers.

IV. HEALTH

Report from Harlan County Health Department, 10/12/73, shows the drinking water at the Brookside coal camp is "highly contaminated" with fecal bacteria with a coliform count of 24. The highest permissible level is 5.

Documentary Evidence Submitted To Citizens Public Inquiry Into The Brookside Strike — March 11 & 12, Harlan County, Kentucky

SIXTEEN TONS

Words and Music by Merle Travis

Some people say a man is made out of mud.
A poor man's made out of muscle and blood.
Muscle and blood and skin and bones,
A mind that's weak and a back that's strong.
You load

(Chorus)

Sixteen tons, what do you get?
Another day older and deeper in debt.
Saint Peter, don't you call me 'cause I can't go.
I owe my soul to the company store.

I was born one mornin' when the sun didn't shine.
I picked up my shovel and I walked to the mine,
I loaded sixteen tons of number nine coal
And the straw boss said, "Well a bless my soul."
You load

(Chorus)

APPALACHIAN REVIEW
Volume 2 Fall, 2967
Page 5

East Kentucky, 1967

What vision of blindness lives
here among the broken places
In the smell of burning
and the stench of dead streams
where only machines thrive
on the death of all else?
What vision or what blindness
can live in the sight of children
who inherit the eyes of broken men,
and in the sight of farms torn open
where the rich lock like toads
to the backs of the helpless?

-Wendell Berry

WHO IS AFFECTED BY STRIP MINING

Mountaineers

A significant amount of strip mining occurs in the coal fields of the Appalachian mountains. Here, because of the ruggedness of the terrain, damage has been greater than anywhere else in the United States. Thousands upon thousands of people liveing in these mountains have been directly affected.

Mining has always been an exploitive enterprise, so the people who live in the mineral-rich hills of Appalachia have generally always lived on incomes lower than the national average. In the more remote areas where most of the mining takes place, people tend to be older than the regional average, under educated, have a lower employment rate, and are poorer. Often these are people with a small lot or a few acres in a narrow valley surrounded by coal-rich hills owned by land or coal companies. Sometimes, as in eastern Kentucky, a coal company will have purchased only the "mineral rights" generations ago, but now claim the right to strip mine a small farmer's land - with or without his permission. Kentucky courts have defended this company "right."

These are the people who may witness the destruction of their own land that has been passed down for generations in a family, see the graves of the ancestors uprooted, find foundations and walls cracked by blasting, have large boulders roll down into their gardens, find their roads and lanes blocked by mudslides or washed out of floods. These people have a possessive love for the surrounding hills, and delight in hunting the woods and fishing the streams. When the hills are destroyed, the wound they experience is not just a hurt at seeing material damage. It is a deeper, psychic wound - similar to that experienced when a close relative is maimed in an accident.

Coal Miners

After the mountaineers, the largest group to be directly affected by stripping is, ironically, the coal miners. The men who work in the deep mines underground - the majority of whom mine coal - also live in the remote hollows of the coal fields. Characteristically they live in "coal camps," villages that were formerly company houses, strung along the narrow bottoms beside the mountain streams. The coal companies sold these bare houses to the workers in the 1940's and '50's. When the waters muddied from the strippings choke the streams, it is their houses that are flooded first. They too love the hills, the hunting and fishing which are fast disappearing. They suffer a grief similar to that of the mountaineers. But their grief is compounded by anger aroused by the conviction that strip mining - which employs fewer men to mine the same amount of coal - is depriving them of their jobs as well as their homes and natural surroundings. The expression of this anger may be kept under cover when strip mine workers and deep mine workers are members of the same union, but most underground miners are deeply hostile to strip mining.

49 *SPOIL, Richard Austin, Board of Global Ministrier, United Methodist Church, New York, 1976 pgs. 22,23*

Scotia anniversary – a sad tribute to continuing mine deaths

One year has passed since 26 men were killed in two methane gas explosions in the Scotia No. 1 Mine in Letcher County, Kentucky. On March 9, 1976, the first explosion ripped through the mine in Big Black Mountain, killing 15 coal miners. Two days later three federal inspectors and eight coal miners were killed while trying to repair the mine for investigations into the cause of the first disaster.

Family members and other residents of the coalfields are wondering whether anything has changed since last March. Some miners report that very little, if anything, has changed in the way that coal is mined at Scotia. More miners have already been killed in Kentucky in 1977 than in the same period of 1976. Nationwide, violations of federal mine safety laws continue as coal companies pay minimal fines in order to concentrate more serious attention on increased coal production.

110 MORE DEATHS IN MINING ACCIDENTS

During the 12 months since the Scotia explosions, over 110 more coal miners have been killed on the job, not including the deaths from the Scotia and Tower City disasters.

Most miners who are killed in the mines are not killed in major mining disasters; instead, they die as a result of smaller mine accidents which kill one or two miners, and are not publicized widely.

Memorial services

On Thursday March 10 many of the families and close friends of the 26 men killed at Scotia last year held a memorial service at the bathhouse near the mine. Families were surprised and hurt when neither the company nor public officials planned any recognition of the tragedies.

Some families did not attend. They chose to avoid any public acknowledgement of the dates because, "It's still too close." One family said, "The hurting is just too much."

Other families did not attend because of the bitterness they feel toward Blue Diamond Coal Company. Officials of the company, they said, have been insensitive during these 12 long months.

Some families also held services at the cemeteries for the miners.

Mine nearly re-built; investigation in final stages

In recent weeks, work teams have resumed probing and re-building the coal-producing sections of the dangerous No. 1 mine where the explosions occurred. The mine was sealed for several months following the second explosion to allow the gassy mine atmosphere to stabilize. Deadly methane gas had to become safely diluted with oxygen before recovery teams could enter the mine. Families of the second explosion victims had to wait until November, 1076, before the bodies of the 11 men could be brought out of the mine (see *Mountain Life and Work*, November, 1976).

Since that time, work teams have been re-ventilating and re-building the remaining sections of Scotia No. 1. In early March, workers, supervised by federal MESA (Mining Enforcement and Safety Administration) inspectors, were able to investigate 2 South East Mains, the section of the mine where both explosions occurred. One remaining section remains sealed. Investigations will not be completed for several weeks.

Families' law suit set for trial September 6

A civil law suit was filed against the Blue Diamond Coal Company last fall by all 15 widows and families of the miners killed in the first Scotia explosion. In late January, the suit was transferred to the federal district court in Pikeville, Kentucky, as the defendant Blue Diamond had urged. But, in spite of the heavy caseload of that court (which has over 1,000 cases backed up from recent years), the Scotia case will be heard years sooner than the company had hoped.

From Mountain Life and Work, February-March, 1977, page 20

MAJOR COAL MINE DISASTERS IN THE UNITED STATES 1968 – 77

DATE		MINE & LOCATION	CAUSE	NO. KILLED
1968	August 7	River Queen No. 1, Greenville, Ky.	Explosion	9
	November 20	Consol No. 9, Farmington, W. Va.	Explosion	78
1970	December 30	Finley Coal Co., Hyden, Ky.	Explosion	38
1972	February 26	Buffalo Mining Co., Buffalo Creek, W. Va.	Slag dam collapse	125
	July 22	Consol No. 1, Blacksville, W. Va.	Mine fire	9
	December 16	Itmann No. 3, Itmann, W. Va.	Explosion	5
1976	March 9	Scotia Mine No. 1, Oven Fork, Ky.	Explosion	15
	March 11	Scotia Mine No. 1, Oven Fork, Ky.	Explosion	11
1977	March 1	Kocher Coal Co., Tower City, Pa.	Mine flood	9

(Mining Enforcement & Safety Administration is the source for all information above except Buffalo Creek Flood of 1972).

From Mountain Life and Work, February-March, 1977, page 21

BLACKLUNG

"If I had known then what I know now, I would have never gone near a coal mine," Elmer Lockhart says as he lies back on his living room couch. Wearing a bathrobe although it is the middle of the day, he props his head with pillows to make his breathing easier.

It has been as especially rough day, he explains, because he couldn't sleep at all during the night. He tried to doze after watching a ball game on TV, but his lungs were too congested. He sat, thinking, reading, waiting, utnil the inevitable coughing spell came. For several minutes each house, the pressure in his throat and chest took control of his body, as though trying, not just to clear his lungs, but to cast out the whole devilish disease which plagues him. Then the congestion slowly built up again.

In the morning, he tried to take out the garbage, but the cold winter air made him start coughing. Dust in the summer causes the same reaction.

"I talked to my neighbor for a minute," Elmer says, "but I had to come right back in. It's kind of hard for him to understand my problem, you know, since they don't have too many coal mines up here in Cleveland."

Elmer and his wife, Gladys, don't have to be asked twice to tell their story - how he got black lung in Amherst Coal Company's Paragon mine in Logan County, West Virginia, how the family had to leave their home when he was fired and blacklisted from the mines for filing for state workers' compensation, how he had to work until he collapsed because he couldn't get federal black lung benefits.

As they talk, a special heart monitoring device sits on the coffee table. Gladys can hook it up to the telephone if Elmer has severe chest pains, and within sixty seconds, a local hospital will tell her whether he is having a heart attack.

"Ever since his black lung got bad, I've had to be the man and the woman both," she says. "Black lung - it's hard to express how much of your life it takes over."

From: In Our Blood, Matt Witt, Highlander Research and Education Center, New Market, Tennessee, 1979, page 51.

THE PEOPLE

WHO ARE THE APPALACHIANS?

> "...Our origins, history, and experiences are different from those of other Americans. The people who settled Appalachia were mainly Scotch-Irish, English, and Welsh, with a few Germans and French. The migration of the Scotch-Irish was the most aggressive and dramatic. They were originally Scotch Presbyterians unhappy with the restrictions from the King and the Church of England. When land became available in northern Ireland after about 1610, they went there in large numbers, but pressures from England followed them. In the second quarter of the eighteenth century, they began to migrate to the New World, and the movement continued throughout the century. Many Scots, of course, came directly from Scotland.
>
> The English had taken most of the good land in the eastern coastal plains, so the Scotch-Irish with some of the English and a few Germans and French traveled inland. They moved up the valley of Virginia into what is now North Carolina, on to the Watauga country of Tennessee, and (after the Revolution) through the Cumberland Gap into Kentucky.
>
> These were the people who wrote the Mecklenburg Declaration (declaring that all laws deriving authority from the King or Parliament were "Wholly suspended") before Jefferson wrote the Declaration of Independence. These were the people who defeated the British and the Loyalists at King's Mountain, who followed Andrew Jackson against the Creek Indians and against the British in the War of 1812. Much of Appalachia remained loyal to the Union during the Civil War, and through the years Appalachian people have been strongly attached to the flag of the United States."[1]

Of course not all Appalachians are white Anglos. Blacks, Cherokees, and later eastern Europeans who work in the mines are also Appalachian Americans.

The Appalachian peoples were first identified in the latter 1800's as a distinctives group. We hope that the information included in this guide will be useful in acquainting students and teachers with the heritage of Appalachia.

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[1] *"Appalachia,"* *Today's Education,* *Loyal Jones*

FAMILY

SUBJECT AREA: Social Studies

ACTIVITY: Nuclear and Extended Families

GRADE LEVEL: 6-8

OBJECTIVES:

1. Contrast nuclear and extended families
2. Identify student's family as nuclear or extended.
3. Recognize that Appalachian families are generally extended.
4. Recognize family size as a characteristic of the urban or rural nature of the family. (Appalachian families are often rural in nature.)

MATERIALS: paper, pencils, handouts, pictures or photos of families

PROCEDURES:

1. Ask students to think about families in the United States. Students may draw pictures of their own families and label the members of them.
    A. Who are the members of your family?
    B. How many individuals of your family live in the same house?
    C. Do you have relatives living in your neighborhood? In this city?
    D. Do some of your family members live in other Michigan cities? In other states?
    E. Ask students to speculate why some families live very close ot many of their relatives.
2. Explain that "nuclear families" are composed of father, mother, and siblings. Extended families include not only these family members, but are "stretched out" to include other relatives such as grandparents, uncles, aunts, and cousins, etc. Ask students to decide whether they live in a nuclear or an extended family.
3. Ask students to read the following handout bearing in mind the information on nuclear and extended families.

Evaluation:

4. Students should be able to respond orally or in writing to the following questions:

A. From where can many people of Appalachia trace their ancestors? From where did your ancestors come?

B. What was one reason many people emigrated to America?

C. Did they tend to live in nuclear or extended families when they settled in America?

D. What were two reasons a family would want many children?

E. Are families in Appalachia today more often nuclear or extended?

ADDITIONAL ACTIVITIES:

1. Make up a bulletin board of different family pictures of students in the class.
2. Make a collage of family pictures found in magazines and newspapers.
3. Ask students to make a list of their relatives. From the list ask students to generate a family tree.

HANDOUT

Many years ago when the land in the Appalachian region was first being settled, people were eager to build homes on their own land. Many of their ancestors could be traced back to what is now called Great Britain - that is they came from England, Ireland, and Scotland. In those places land was scarce, and even available land was not as rich for growing crops as it once was. The early settlers were drawn to America, in part, by the abundance of rich and inexpensive land.

Once these settlers arrived in America, they found that their hard labors had only just begun. Forests had to be cleared for farming; houses had to be built; and land had to be tilled. While there was plenty of land available, there was also plenty of work. This was one reason that the early settlers of the Appalachian areas lived together in large families. The more children that a man and woman had, the more land they could clear and farm. Having relatives close meant extra hands when the time came for raising barns and harvesting crops. It also allowed these folks to get together on occasions for family celebrations and activities. In those days the nearest doctor was a long journey away. Hospitals were not readily available. Diseases which today can be prevented or cured, were deadly. Many children did not live to adulthood. This was another reason to have large families.

Today, even though modern science has developed vaccinations to prevent disease and improvements in transportation have made doctors and hospitals easily reachable, many families in Appalachia are often quite large. The people in these parts of the country are very devoted to the land and to each other. Having a large family still helps to get done the many chores one finds on a farm.

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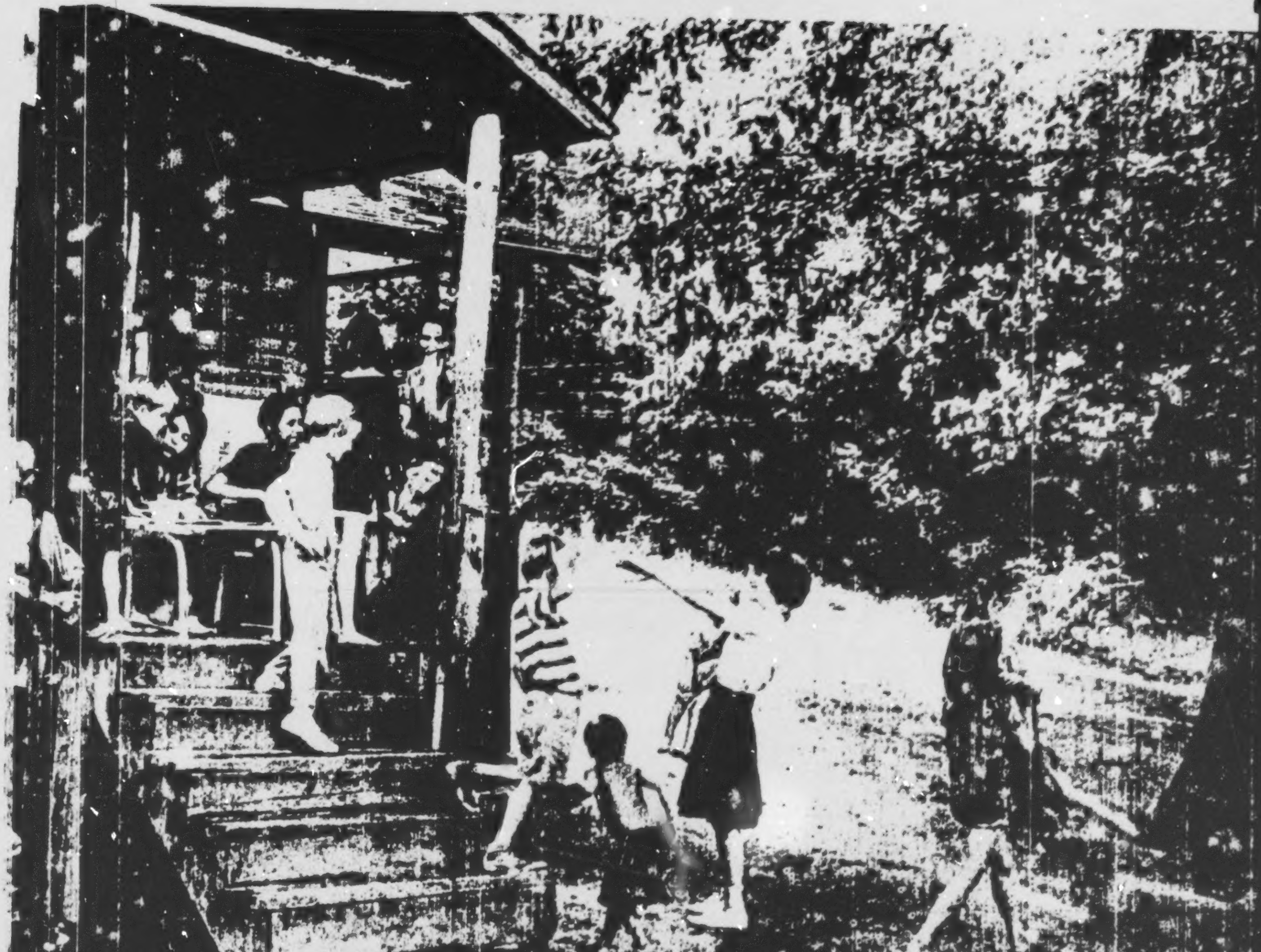

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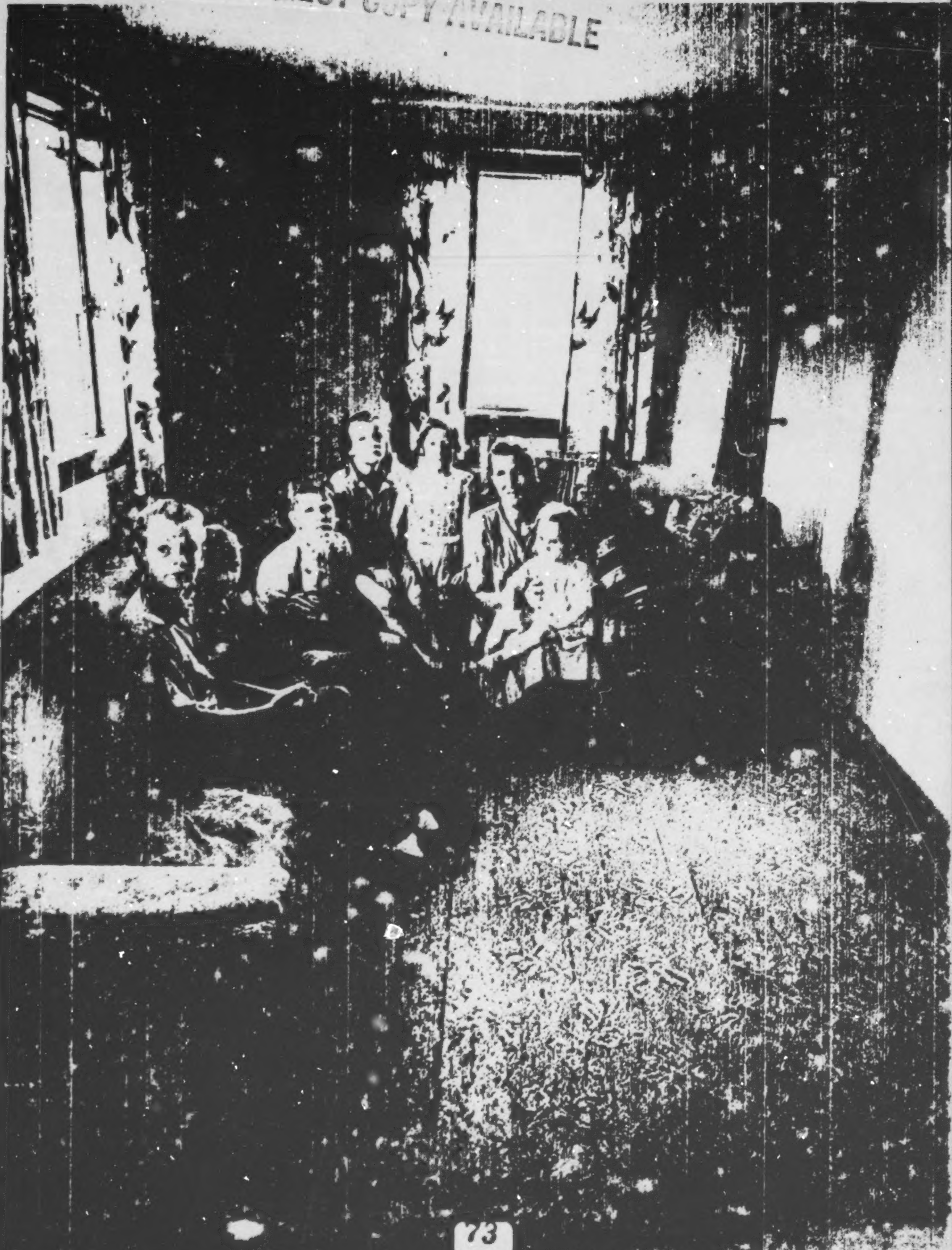

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what we have, but because of what we are.

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SUBJECT AREA: Language Arts/Social Studies

ACTIVITY: Finding the main ideas and seeing cause and effect relationships

GRADE LEVEL: 6-8

OBJECTIVES:

1. After reading a paragraph students will determine the main idea of the excerpt.
2. Students will see the cause and effect relationship of related events.
3. Students will note that a significant change occurred in Appalachia because of automation.
4. Students will note the strong affinity Appalachians have for their homeland.

MATERIALS: paper, pencil, handout

PROCEDURES:

1. Ask students to locate Appalachia on a map. Ask students to speculate reasons why people move - especially long distance. Indicate that students are going to read about over one million people who migrated long distances.
2. Make copies of the excerpt and have students read it aloud or silently.
3. Answer or discuss the following questions:
   A. Why did the coal mines automate?
      a. to make more money with less waste
      b. because they hated coal miners
      c. the union forced them to
   B. Because of automation
      a. work was more fun
      b. many people lost their jobs
      c. the coal mines closed
   C. About 20% of the 1950 population of Appalachia left
      a. looking for better weather
      b. looking for factory jobs in cities
      c. looking for new mines to work
   D. Most of these people moved
      a. South
      b. West
      c. North

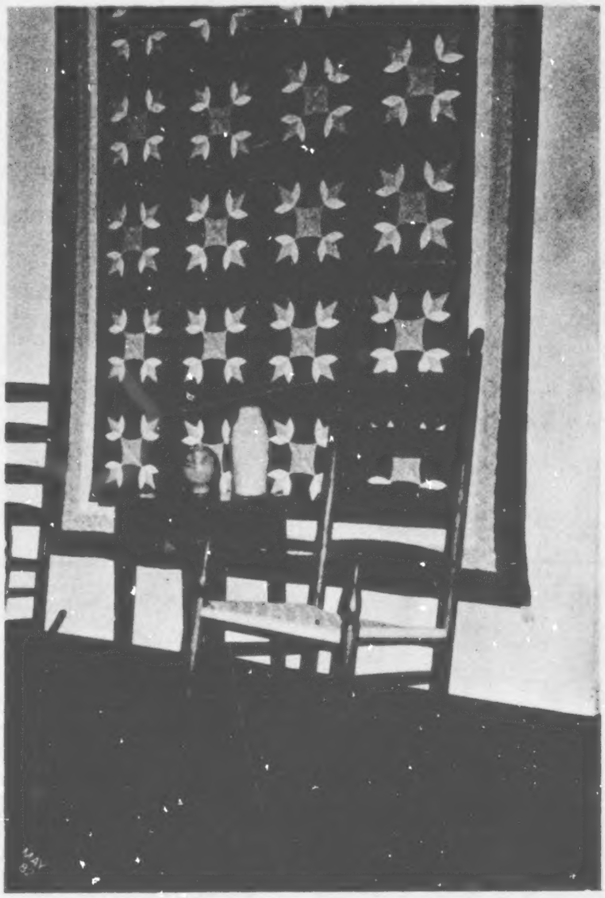
E. The term "homing instinct" as used in the first paragraph

  a. refers to pigeons who can find their way home from long distances
  b. refers to the fact that many people of Appalachia so love their original homes that from time to time they have to go back
  c. the people of Appalachia build wonderful homes even though they have little formal training in industry

F. What happened to the people who remained? *Many had to go on welfare and some would have starved if not for government assistance.*

G. Which statement would make the best example of the main idea of this excerpt?

  a. Many people left Appalachia because they lost their jobs.
  b. Many people that left Appalachia return periodically.
  c. Many people that remained in Appalachia suffered great hardship.
  *d. All of the above are important and true.



W.W. Norton and Co., Inc.
New York (1975)

Neal R. Peirce

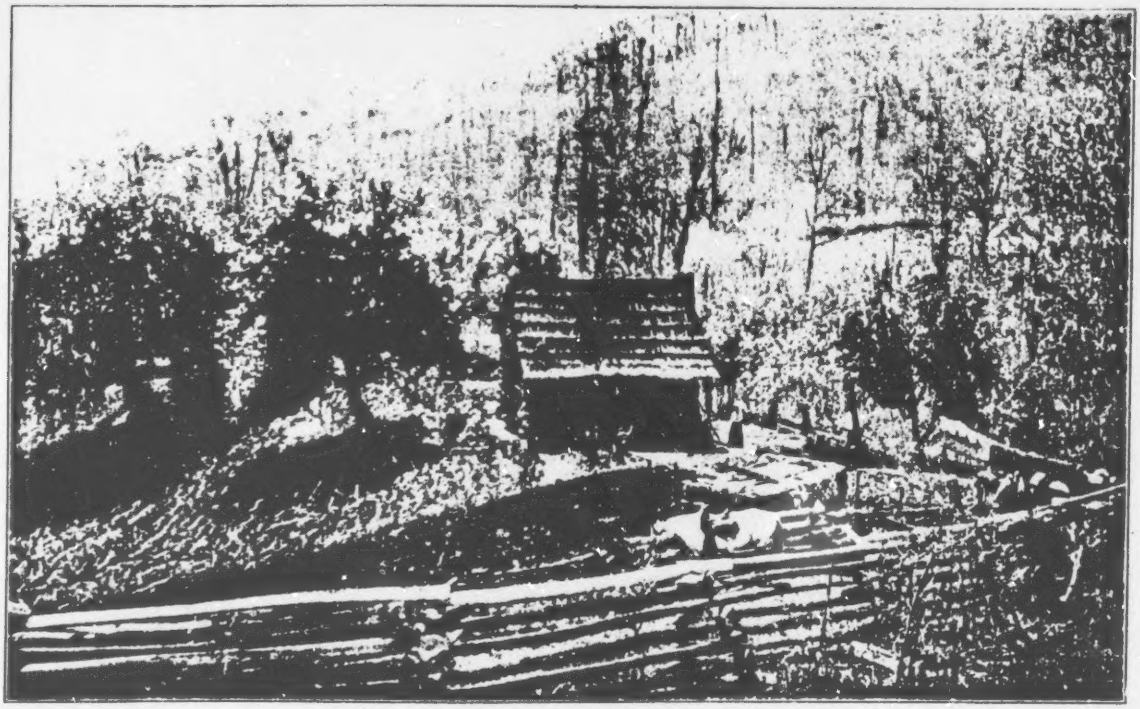
From THE BORDER SOUTH

p. 24

The decade of the 1950's, large firms in Appalachia, decided - in the name of economy and efficiency, and with the agreement of John Lewis's United Mine Workers - to automate the coal mines, cutting the employment rolls at a terrifying pace, must be marked down as the most disastrous era for Appalachia in this century. The Appalachian counties of the five Border States suffered a net outmigraton of 1,164,651 people - almost 20 percent of their 1950 population of 6,021,273. Portions of the factory cities of Ohio, Michigan, and Illinois began to sprout "little Appalachias" made up of refugee highlanders, who took their fundamentalist churches, their love for hillbilly music, and their ingrown social ways with them. (And whenever they could, even for brief weekends, they returned to the hills and hollows and creeks of their birth, causing huge traffic jams on some of the bridges across the Ohio River. One is hard put to think of a strain of Americans with a more powerful "homing instinct.")

Back home, hundreds of thousands of onetime coal miners, their families, and people who had subsisted on servicing the coal industry were thrown onto the welfare rolls. Had it not been for large scale distrigution of food by the federal government, together with the various forms of the dole, and the fact that central Appalachia was depopulating so rapidly, there might well have been mass starvation in the mountains.

HOUSING



SUBJECT AREA: Social Studies

ACTIVITY: Identify characteristics of traditional Appalachian housing.

GRADE LEVEL: 6-8

OBJECTIVES: Students will be able to:

1. Name and describe several types of mountain cabins (one roon, "but and ben," and new house).
2. Describe how a typical mountain cabin is constructed.
3. Describe the materials used to construct a typical mountain cabin.
4. Describe the furnishings of a typical mountain cabin.
5. Identify and describe the housing early immigrants brought to the Appalachian Mountain Region.
6. Identify and describe purpose of other buildings (outbuildings and barns) built along with cabins as a part of Appalachian housing.

MATERIALS: Teachers supplements #1 and #2, handouts #1, #2, and #3, and worksheets #1, #2 and #3. All material pertains to various types of Appalachian housing.

PROCEDURES:

1. Teacher will direct a class discussion on houses. The discussion will center on the following items:
    a. What is a house?
    b. What is the purpose of a house?
    c. What are some materials used in building houses?
    d. Why does size, style, and materials of houses vary from region to region in the U.S. or the world (climate, available materials, culture, etc.)?
2. Students will make a collage showing different kinds of housing found around the world, but mainly stressing different regions of the United States. They may cut out pictures from magazines or newspapers. They may also include pictures that they have drawn on housing. Upon completion of collages, teacher will lead a discussion on the differences and similarities in the houses. (railboard, cardboard, or wood can be used for collages)
3. Teacher will ask students what they think it might be like to live in a house without electricity, gas, windows, and some modern appliances.

4. Teacher will pass out handout #1, "The Log Cabin and Its Furnishings."

5. Teacher will read teacher supplement #1 to class and then begin oral reading and discussion of handout #1.

6. After reading and discussion of handout #1, class will answer questions on worksheet #1. (Students may refer back to handout #1.)

7. After completing worksheet #1, teacher and students will discuss answers to worksheet #1.

8. Teacher will pass out handout #2, "The Appalachian Log Cabin."

9. Teacher will read teacher supplement #2 to class and then begin oral reading and discussion of handout #2.

10. After reading and discussion of handout #2 class will answer questions on worksheet #2 (Students may refer back to handout #2.)

11. After completing worksheet #2, teacher and students will discuss answers to worksheet #2.

12. Teacher will pass out handout #3, "Outbuildings and Barns."

13. Teacher will lead class in oral reading and discussion of handout #3.

14. After reading and discussion of handout #3 class will answer questions on worksheet #3. (Students may refer back to handout #3.)

15. After completing worksheet #3, teacher and students will discuss answers to worksheet #3.

EVALUATION:

1. Discussion of handouts 1,2, and 3.

2. Completing worksheets 1,2, and 3, and discussing their answers.

*** Possible class project: construction of an Appalachian cabin, outbuilding, or barn. (Individual or group project)

    1. Use diagrams and descriptions provided in handouts 1,2, and 3 for the prints (patterns) and directions for discussion.

    2. Materials - whatever is available to class: wood, cardboard, railroad board, paint, glue, nails, scissors, hobby knife, etc.

WORKSHEET #1

1. In one to two paragraphs write a general description of a typical mountain cabin.
2. Give the names of three typical mountain cabins.
3. What was the source of light for most mountain cabins?
4. List five types of materials used for building mountain cabins.
5. What one feature does every mountain cabin have?
6. What else besides the kind of trees that were available determined what type of furnishings cabins had?
7. List eight kinds of home furnishings (furniture, tools, utensils, clothing, etc.) found in mountain cabins.

WORKSHEET #2

1. For the following three houses tell the immigrant group that constructed the house and give a description of each house:

   a. half Timber House
   b. Pennsylvania Log House
   c. Appalachian Log House

2. In studying any cultural element some variable feature must be decided on by which one may learn about its development and geographical distribution. In architecture the form of the building is usually that feature but, as there is little difference in form from cabin to cabin, form is of little use in the study of the log cabin. What is the most distinguished visible feature in cabin building region to region and culture to culture?

3. Using handout #2 draw and describe the following types of corner timbering:

   a. Saddle Notching
   b. Dovetail
   c. Half Dovetail
   d. Diamond
   e. Square

4. Some log cabins had additions built on. These additions had specific names. Tell whether the following statements are true or false.

   a. A cabin with an addition where a chimney joins two rooms and supplies both with heat is called a "saddlebag" house.

   b. A cabin with an addition where a second room, or "pen" was not built up to the end of the first but rather was built some feet away and the two were covered with a common roof. This addition is known as a "dog hut" house.

WORKSHEET #3

1. Name ten kinds of outbuildings.
2. What were early outbuildings made of?
3. What kind of material was used in building spring, milk, subterranean, and smoke houses?
4. Name the three basic forms of outbuildings.
5. Give a description of one form of outbuilding.
6. What was the purpose of the following types of barns:
    a. Corn Crib
    b. Tobacco Barn (Crib)
    c. Mountain Stable - Barn

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OUTBUILDINGS AND BARNS

On every mountain farm there are one or more small outbuildings; there may be smoke or meat houses, tool sheds, spring houses, milk houses, pump houses, well houses, wash houses, root cellars, or apple houses. Their functions are many and changing and there is great variation in size; yet there are only three basic forms, one derived from the tidewater areas of Maryland, Virginia, and North Carolina and two from eastern Pennsylvania.

Like the cabins and barns of the early settlers, the smaller outbuildings were, at first, made of log. Horizontal log construction was brought to eastern Pennsylvania by the Germans and thence down the valley of Virginia and the Blue Ridge by the Pennsylvania Germans and Scotch-Irish. The logs were at least partially squared and neatly dovetailed at the corners (see figures 1, 2, and 3), but outbuildings were built with somewhat less care than larger buildings and, as a result, did not last as long. With the introduction of milled lumber many older outbuildings were replaced by buildings, of the same types, of board over frame after the Engish fashion.

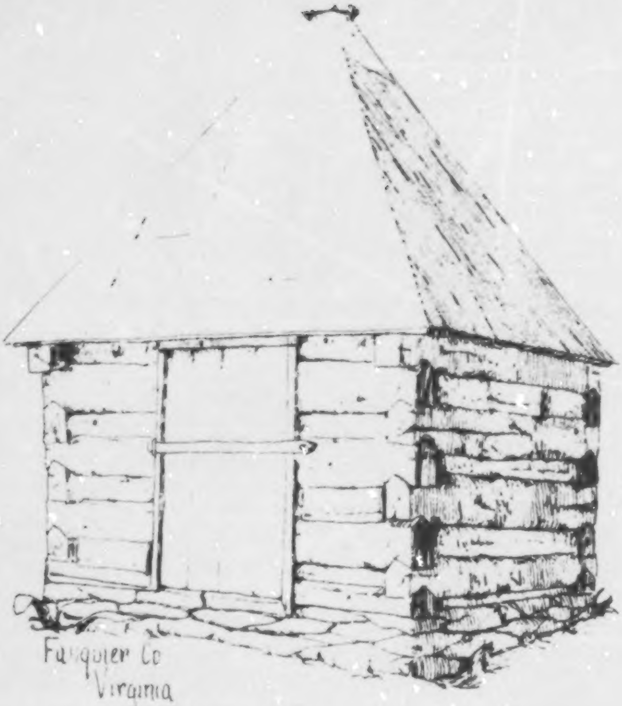
The Germans and particularly the Scotch-Irish excelled at dry stone masonry. This ability is reflected in the chimneys and foundations of houses and mills but in the mountains at that time houses were never built entirely of stone. In the mountains, as in Pennsylvania, outbuildings were, however, frequently built of stone. Spring or milk houses were built over springs or streams or had water piped through fitted log pipes into troughs in which dairy products were kept. Stone walls were more satisfactory than wood for maintaining the low temperature necessary for preservation of dairy products. Stone walls on a partially subterranean outbuilding were essential for preservation of certain food, particularly root products. As wood is flammable, smoke houses were also often built of stone.

The Tidewater outbuilding type (see figure 1), which has a square floor plan, as is typical of English tradition, and a pyramidal roof, was brought to the mountains from the East by the English settlers. This outbuilding type is found rarely throughout the mountains but more usually on the eastern slopes of the Blue Ridge and southwestern Virginia and southeastern Kentucky where English influence is comparatively great.

The Pennsylvania one level type (see figures 2,3, and 4), which was brought into the mountains by Pennsylvania Germans and Scotch-Irish, is much more common than the Tidewater type. It has a rectangular floor plan, consistent with German and Scotch-Irish traditions, a regular double pitch roof, and a door in one gable end. Like many buildings in Germany, Switzerland, Ireland and Scotland, it was frequently built into a hillside and was thus partially underground. Although not always present its most distinguishing feature is a projecting roof, constructed on the cantilevel principle typical of Pennsylvani German construction. The projecting roof was supported in log buildings by the forward extension of the top log in the wall and in masonry buildings by an extended beam set at the top of the wall.

In Pennsylvania the gable opening one level building frequently had a room added above it producing the Pennsylvania two level type (figures 2 and 5), which is the most common type of outbuilding throughout the Southern Mountains. The ground level was often but not always built into a hillside and constructed of stone for use as a spring house or root cellar. The upper level was used for a great variety of purposes and was constructed of log, although today more are found of board over frame.

These outbuildings were carried by diffusion and migration from the Southern Mountains to all parts of the South and are thus not only the mountain types but also the southeastern United States types. The buildings reflect the national and geographic origins of the pioneers of the old south, that is, primarily Scotch-Irish and German from Pennsylvania with strong English tidewater elements, and the adaptations made by the first settlers to the problems of pre-mechanical existence.


Fauquier Co
Virginia

Mountain Smoke House of the
Tidewater Type

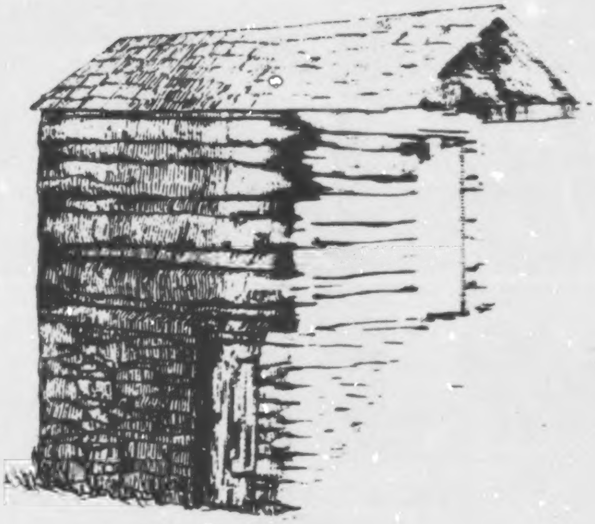


Figure #1
Tidewater Outbuilding Type

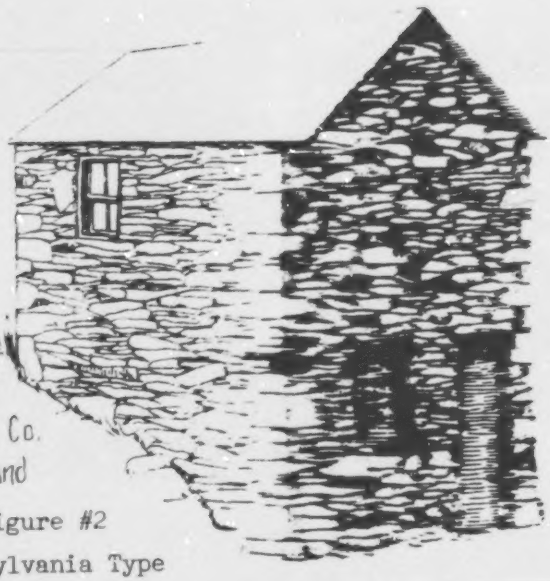

Harford Co.
Maryland

Figure #2
Pennsylvania Type

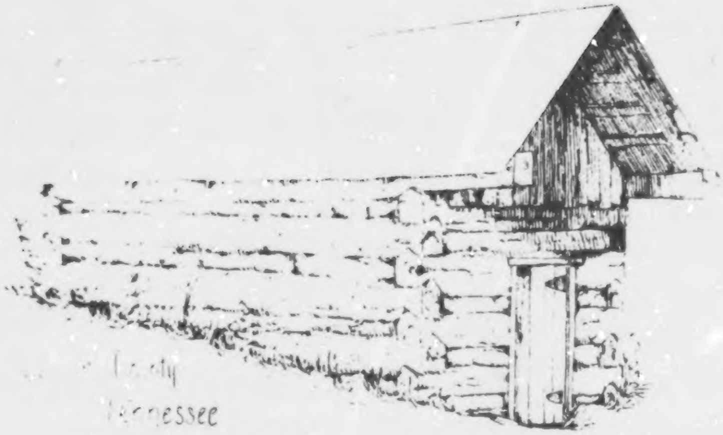
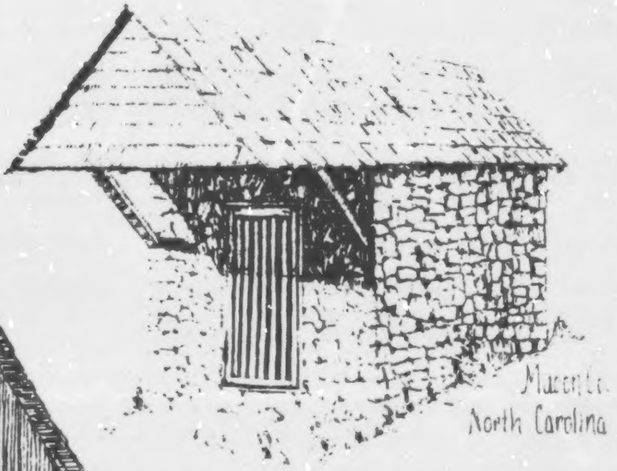

County
Tennessee

Figure #3
Mountain Spring House of the
Pennsylvania One Level Type

Figure #4
Mountain Milk House of the
Pennsylvania One Level Type


Macon Co.
North Carolina

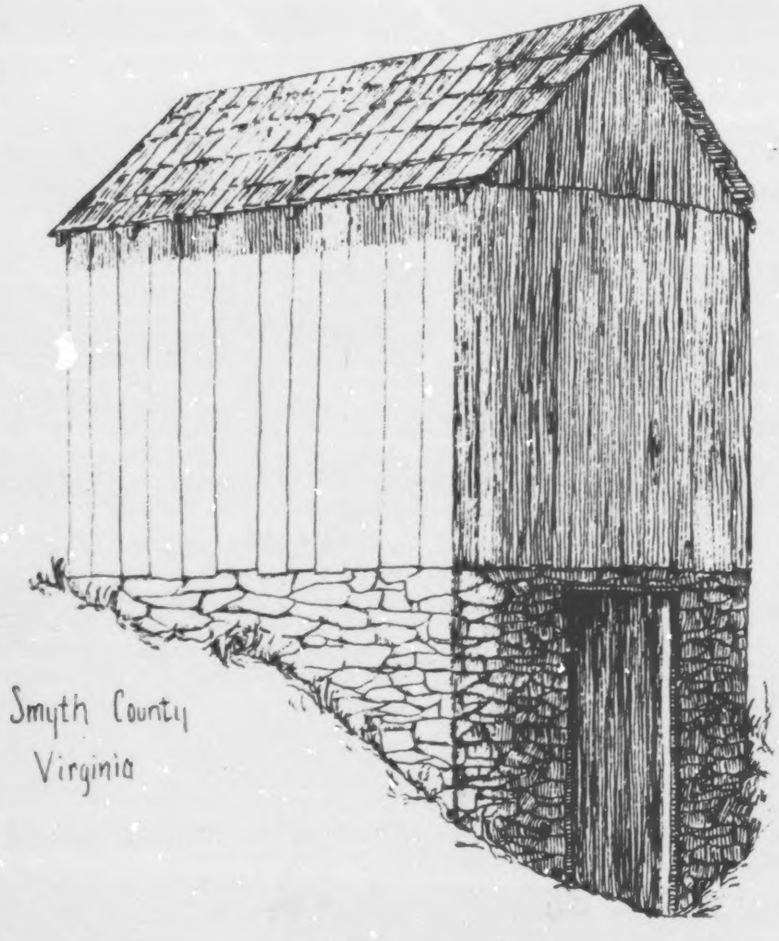

Smyth County
Virginia

Figure #5

Mountain Apple House of the
Pennsylvania Two Level Type

The first barns of the Appalachian area were constructed of log after the Pennsylvania German fashion: the logs were frequently hewn and dovetailed at the corners; however, barns were often less carefully constructed than houses and the logs left in the round, unchinked and saddle notched (fig.1). Although today in the mountains there are abundant examples of old log barns, and barns and corn cribs are still occasionally constructed of log, during the past thirty years the older log barns have, in many cases, been replaced by frame ones of the same types.

The rectangular log construction unit, still used in Europe as a granary, was easily adapted to the storage of maize and became the corn crib found throughout the Southern Mountains (fig. 2). The corn crib is the same form as the Pennsylvania one-level out-building; that is, rectangular with a gable or lean-to roof and the door in one gable end, except that the corn crib rarely has the forward projecting roof so commonly found on mountain some and spring houses. Recently corn cribs have been built in the traditional form of horizontal slats; a half timbering practice which logically succeeded horizontal unchinked logs.

Frequently the corn crib has a shed for the storage of farm equipment - "gear" or "plunder" - one one side if it has a lean-to roof (fig. 3) or, less commonly, on one or both sides if it has a gable roof. In the German areas of Pennsylvania the corn crib had another built by its side with a runway between the two producing the drive-in corn crib (fig. 4). The corn crib with gear shed of log or frame is found throughout the Southern Appalachian region.

Tobacco, the one cash crop for many mountain farmers, is most usually cured in a section of a crib barn or in an abandoned log house. Ocassionally special barns are constructed for tobacco curing which have the same floor plan as the corn crib, although they are usually considerably larger and taller (fig. 6). In the Blue Ridge and Great Smoky Mountain areas of North Carolina and Tennessee, tobacco is air cured so the logs are left unchinked. From the southern Virginia and North Carolina Piedmont eastward, where tobacco is flue cured, the logs are "daubed with mud" and the barn, although similar in appearance to the rectangular mountain one, may be built on a square floor plan with the door in the side as is consistent with English tradition.

The simple Neolithic rectangular gable-door construction unit was, in medieval Europe, varied into a form of stable found occasionally of stone in German Pennsylvania and Maryland and frequently of log or frame in the Southern Mountains (fig. 7). The first level of the rectangular mountain stable is usually divided into three sections: two areas for stabling separated by a walkway which has access to the hay loft above. Each of these three sections has a door of equal size leading to the outside, but it did not achieve its standard form, three dooors into the first level and one into the second level all on the same side, until it became commonly built of frame. Sheds may be added to the sides of the stable, making it superficially similar to the single-crib barn.

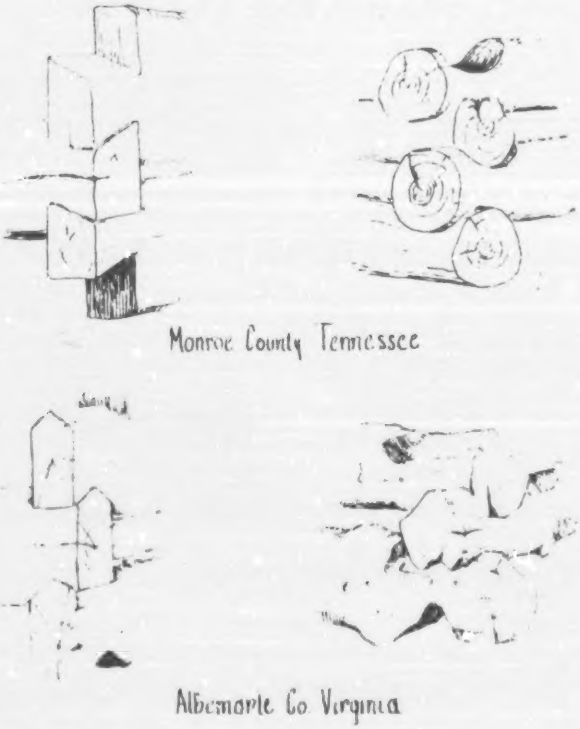
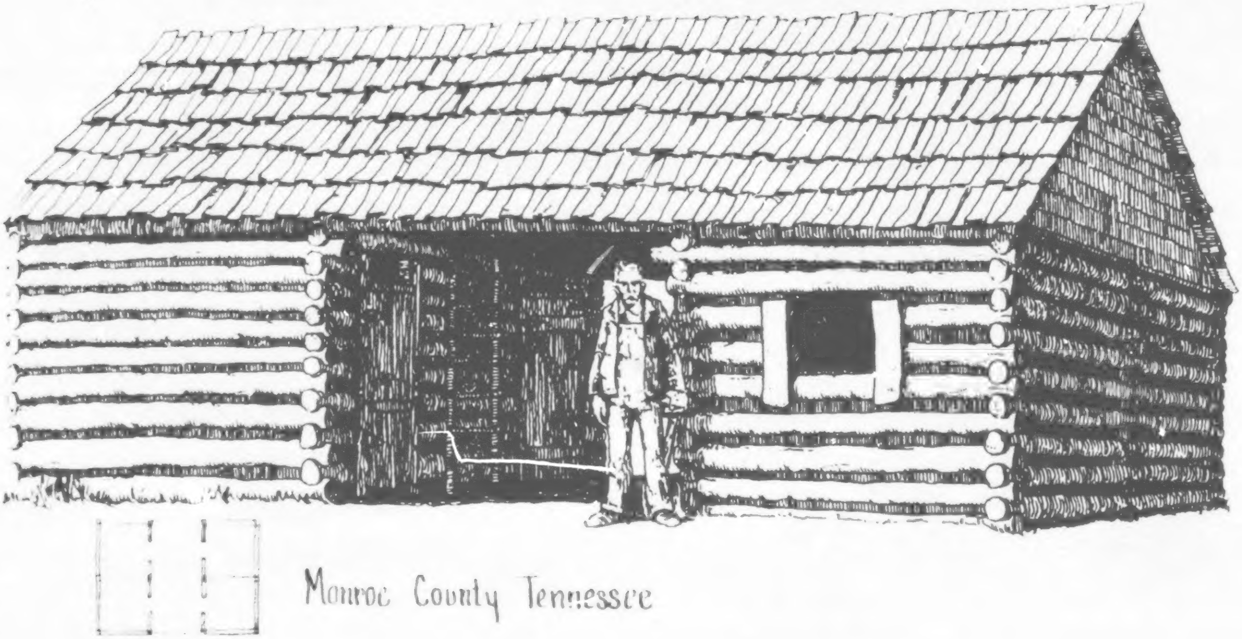
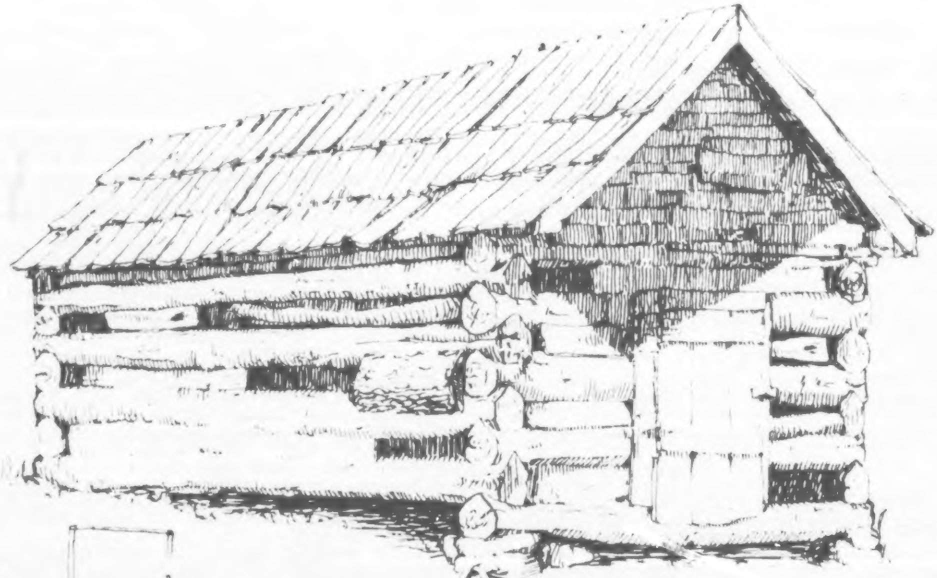


Fig. 1 Corner-Timbering of Houses (L. and Barns (R.) on the same Southern Mountain farms



Monroe County Tennessee

Fig. 10 Double-Crib Barn Type III



Greene County Virginia

Fig. 2 Mountain Corn Crib

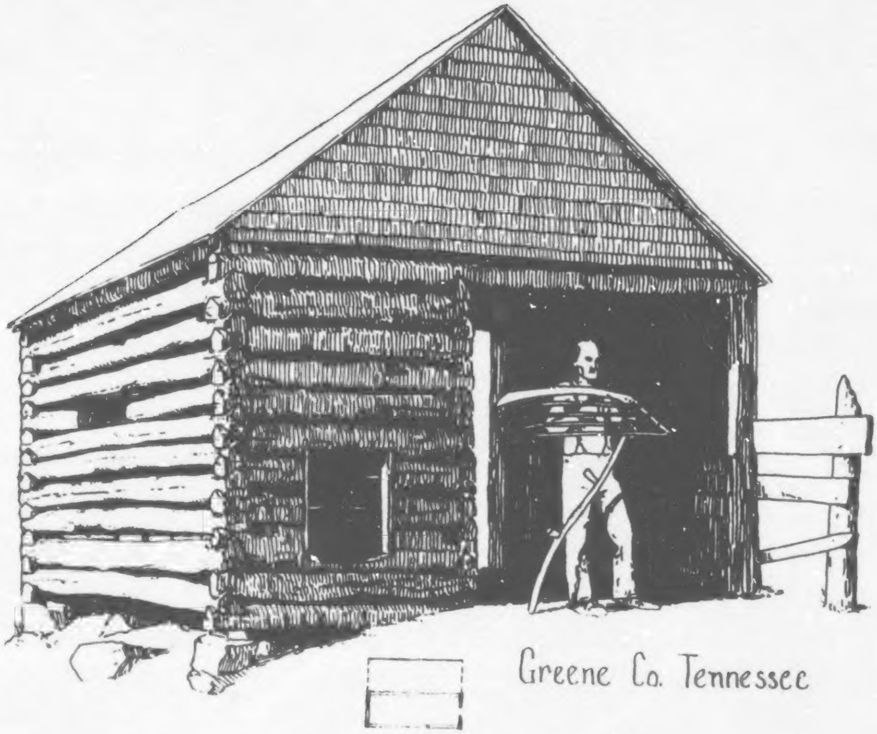

Greene Co. Tennessee

Fig. 3 Corn Crib with Gear Shed

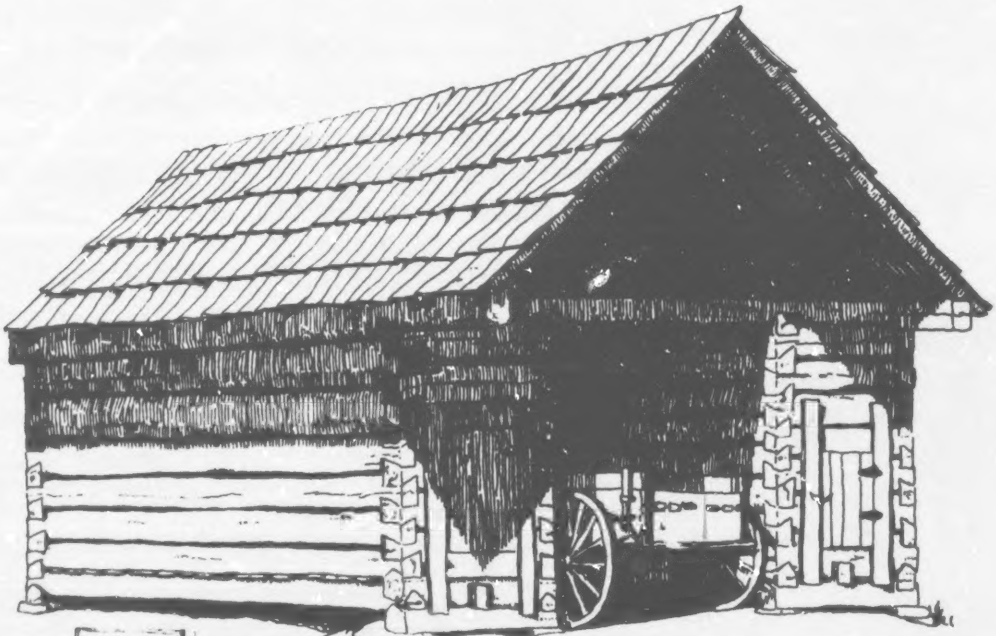

Bland County Virginia

Fig. 4 Drive in Corn Crib

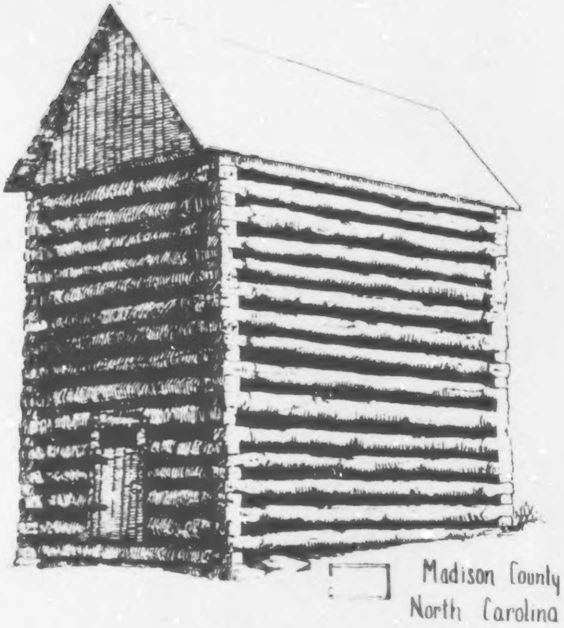

Madison County
North Carolina

Fig. 6 Tobacco Barn

Hampshire County
West Virginia

Fig. 7 Mountain Stable

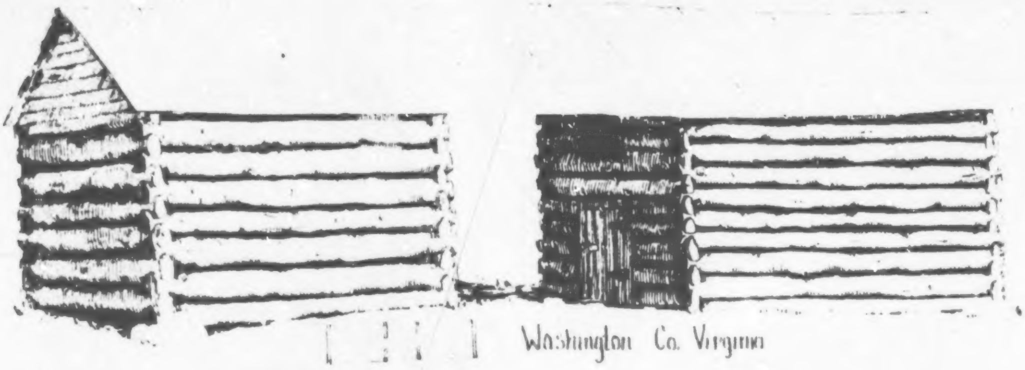

Washington Co. Virginia

Fig. 8 Double-Crib Barn Type I

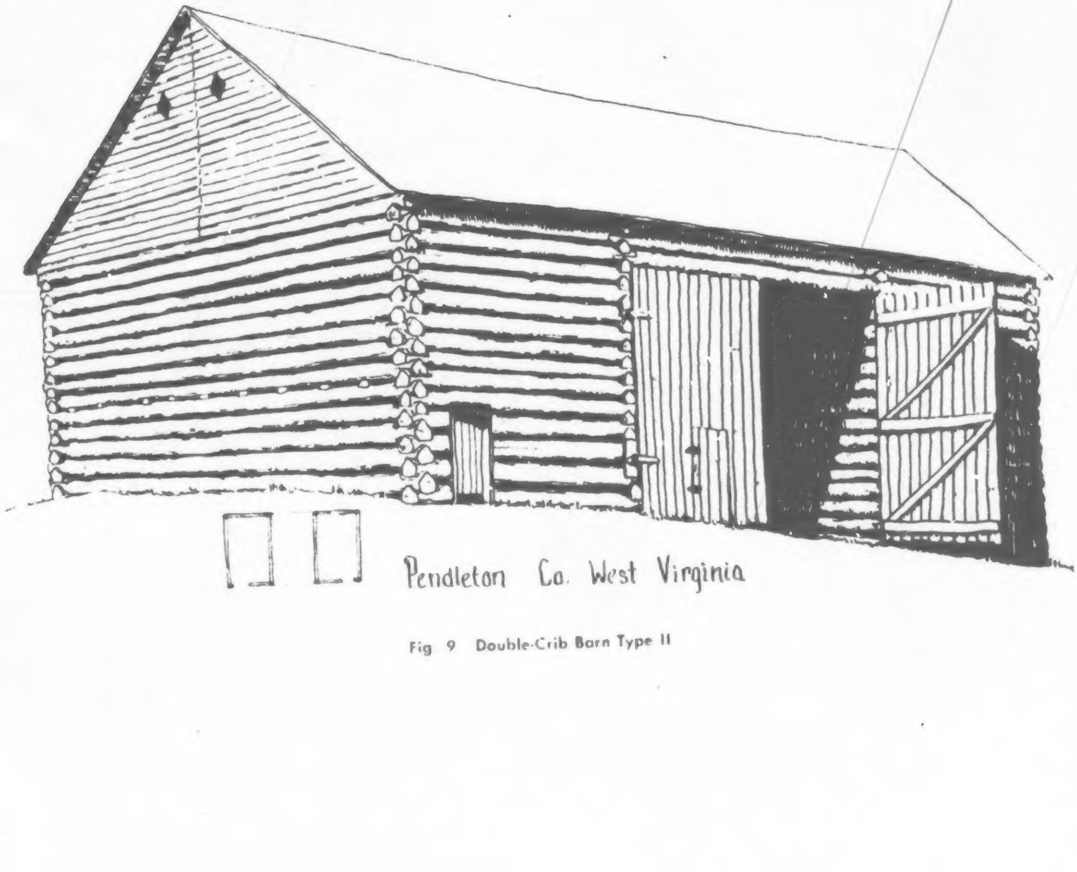
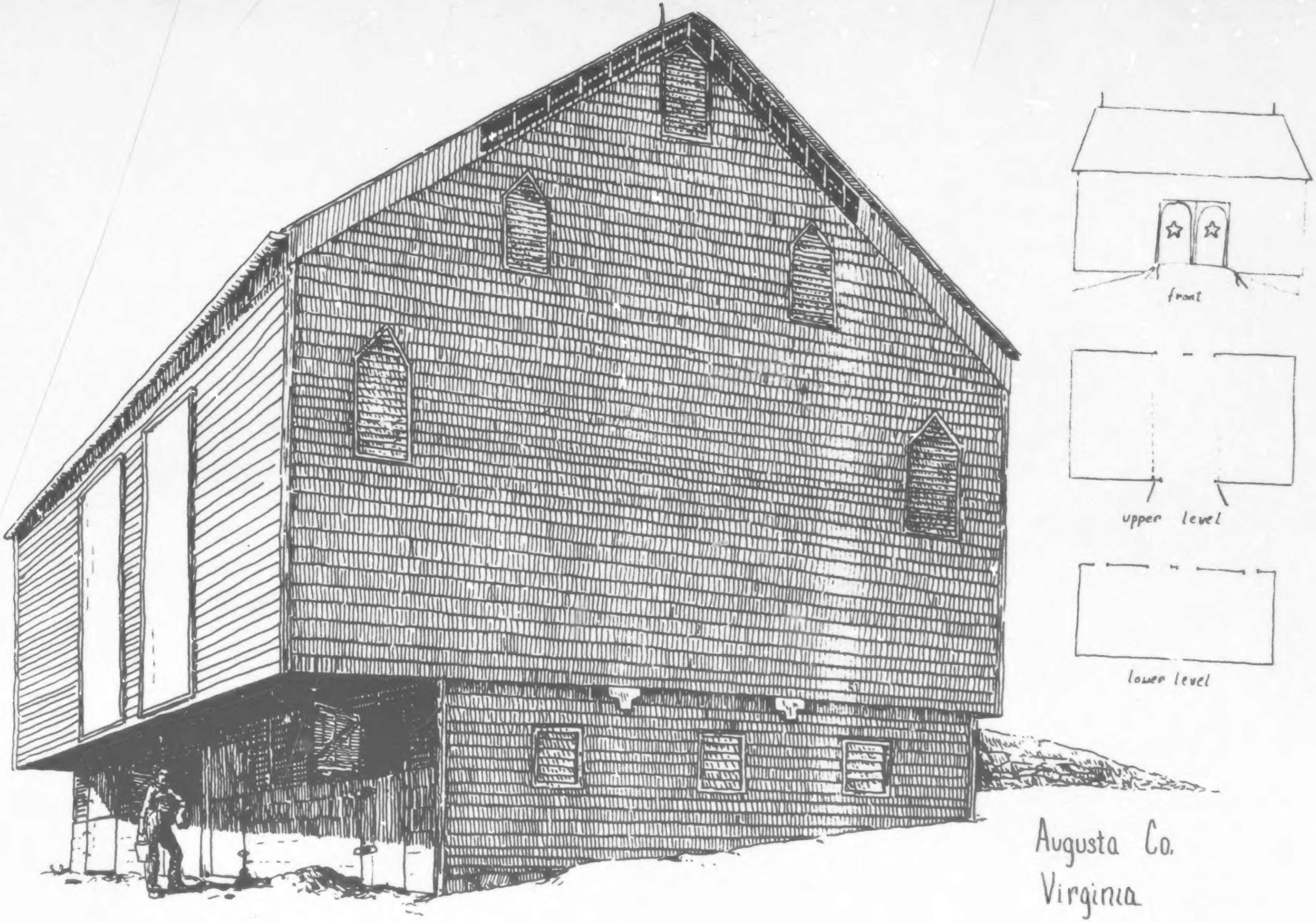

Pendleton Co. West Virginia

Fig 9 Double-Crib Barn Type II


front
upper level
lower level

Augusta Co.
Virginia

Fig. 12 Great Pennsylvania Barn

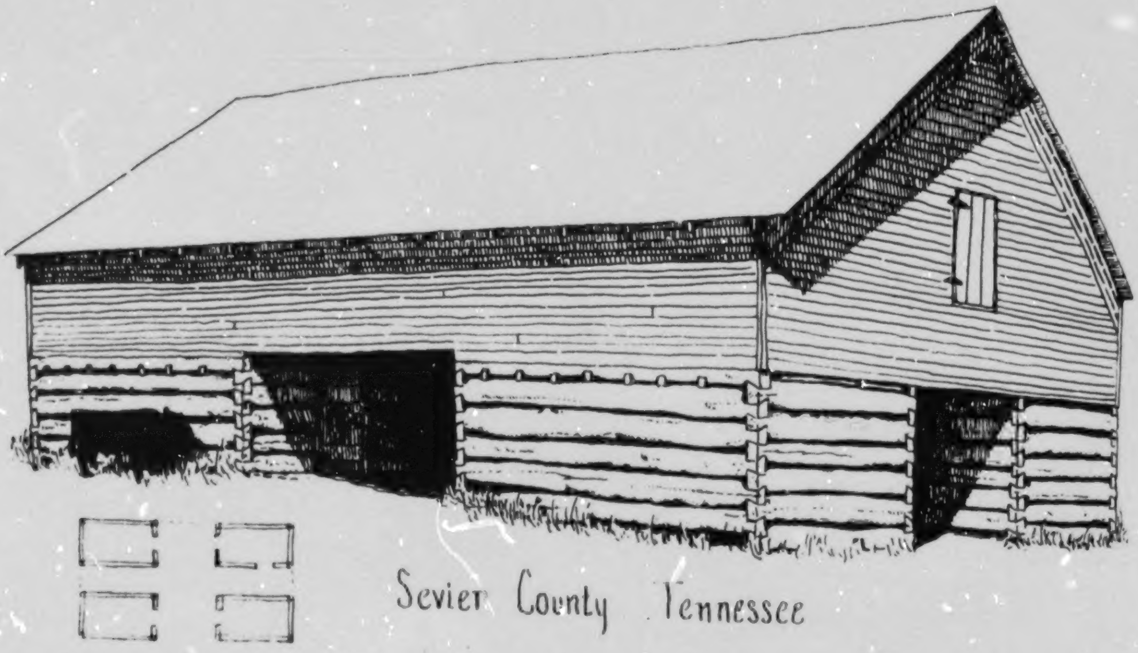

Sevier County Tennessee

Fig. 13 Four Crib Barn

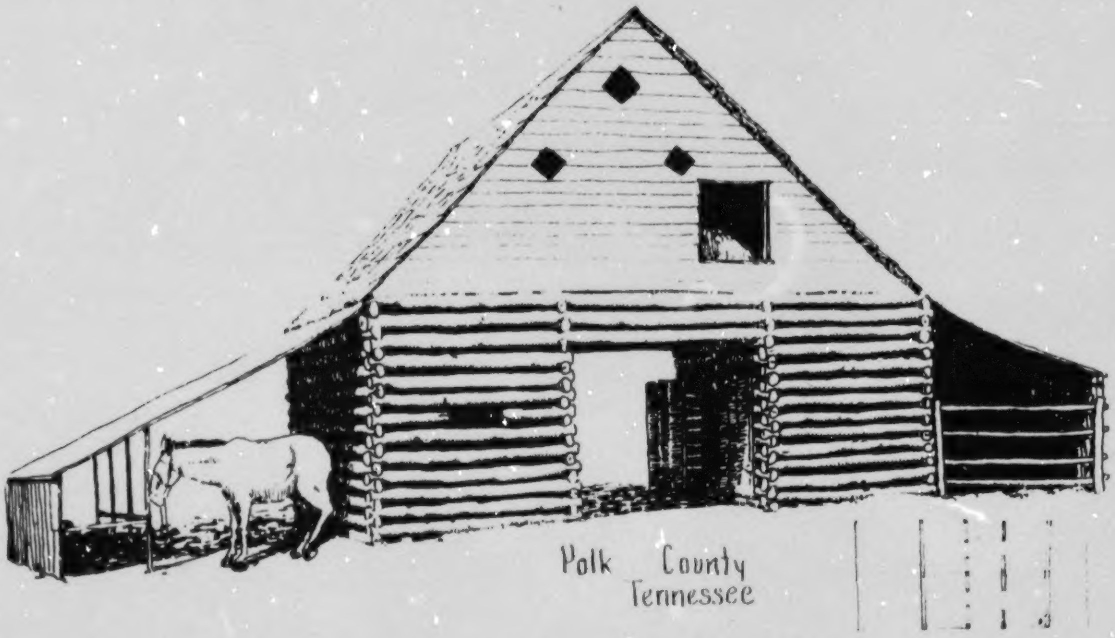

Polk County
Tennessee

Fig. 14 Transverse Crib Barn

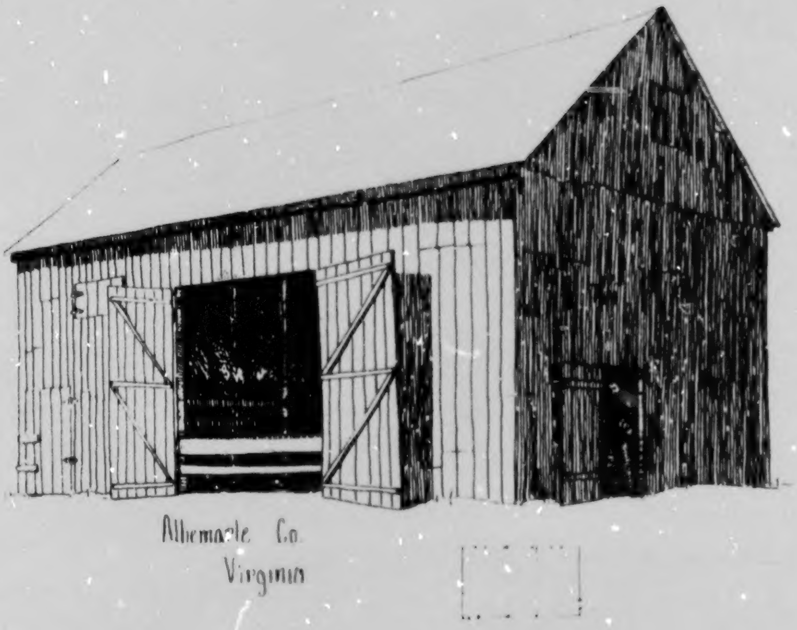

Albemarle Co.
Virginia

Fig. 15 English Barn

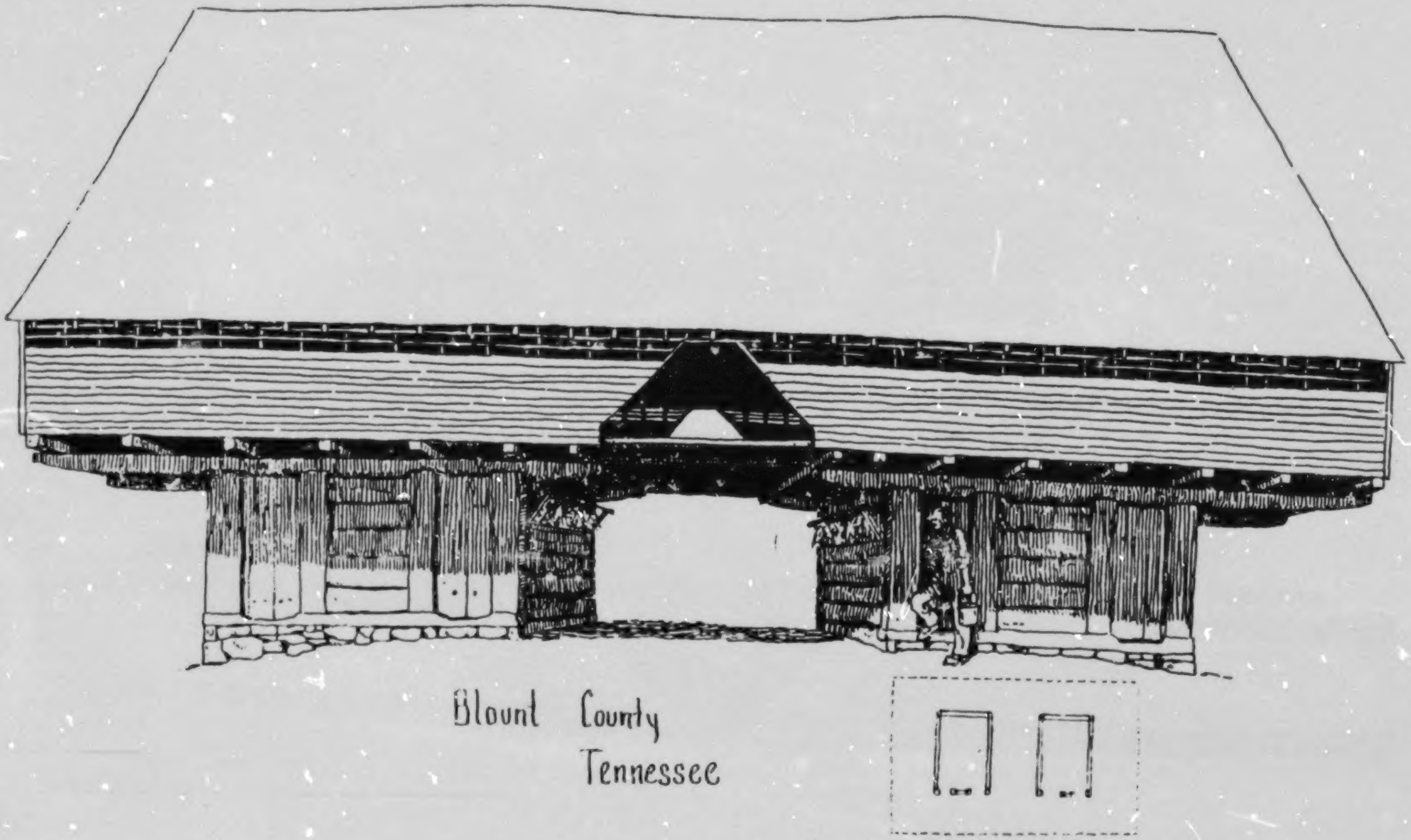

Blount County
Tennessee

Fig. 11 Double-Crib Barn with Overhanging Loft

THE APPALACHIAN LOG CABIN

In the nineteenth century the log cabin was a symbol of America, and although it has been replaced in most of the nation by the suburban development and steel mill, it remains a symbol of Southern Appalachia. Recordings made for the mountain person moved to the northern city nostalgically remind him of "the little old log cabin in the mountains" and a log cabin is on the seal of the Southern Highland Handicraft Guild. As some aspects of Southern Appalachian culture have been studied in great detail since the days of Cecil Sharp, it is surprising that very little has been written about the architecture of the mountains, and surprising that the little bit that has been written is for the most part erroneous. To clear up a great many misconceptions about the log cabin, to perhaps generate a bit of interest in the fading old structure, and to show that it is most certainly a fit symbol for the Southern Mountains, its development is here outlined.

Upon arriving in America, the English built rude huts in imitation of Indian dwellings which were in no way related to the log cabin. As soon as possible, they constructed half timber houses of the type they had known in England. The half timber house is one heavily framed with the spaces between the timbers filled with mud and sticks (see fig. 1). It was found that American soil lacked the lime of the English soil and the filling between the timbers was unsatisfactory. The practice of covering the framed building with clapboarding, as was done in certain sections of England, thus became the rule throughout the English colonies (see fig. 2).

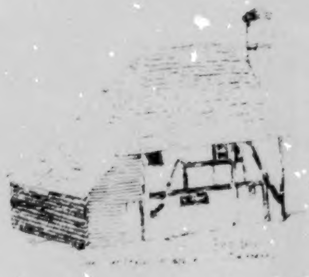


Fig. 1. Half Timber House

In the mid-seventeenth century a group of Swedes settled on the Delaware River and built houses of horizontal log. When the English settled nearby in Pennsylvania, they had little intercourse with the Swedes and, although the Swedish log house was easier to build and sounder than a frame one, the English continued to split boards from logs and laboriously construct houses as they had done in England. Thus the Swedish form of log construction never spread beyond New Sweden.

Throughout the eighteenth century great numbers of Germans and Scotch-Irish arrived in Pennsylvania. They immediately moved west of the area settled by the English and began constructing the type of house each had known in Europe. The Scotch-Irish probably built the mud or stone cabins they they had known in Scotland and Ulster. The Germans, like the English, brought the half timber tradition, but they also possessed the medieval tradition of horizontal log construction. Thus, unlike the English, they were able to abandon the half timber form in favor of the more economical log form.

The German log house (see fig. 3) was rectangular with a three room division of the first floor. It always had a central chimney and was often built on a hillside, producing a partially below-ground lower level like that of the great Pennsylvania barn. A few examples of this type of house remain in eastern Pennsylvania and the Valley of Virginia.

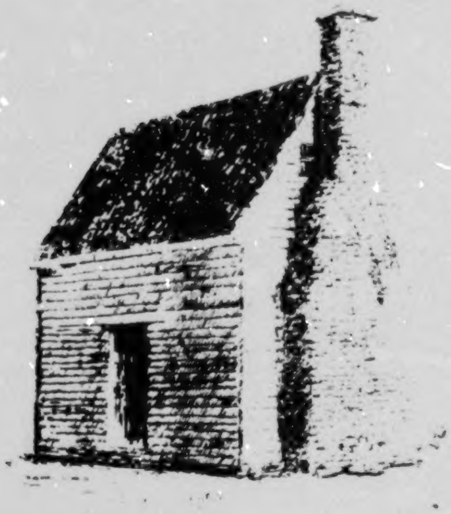


Fig. 2. Medieval English Single Bay House

Upon arriving in America, the Germans and Scotch-Irish had similar histories of religious persecution, economic unrest and disastrous warfare; and, having similar religions, ideals, and hardships in the new world, they soon became politically and socially aligned against the English. Although great numbers of Germans remained in the rich farmlands of eastern Pennsylvania, many moved westward with the Scotch-Irish and by 1732 a mixed German and Scotch-Irish settlement had been established in the Valley of Virginia. Within thirty years the Valley, the Blue Ridge from Maryland to about Roanoke County, Virginia, and the lands just east of it were settled. Settlers from the Valley, directly from Pennsylvania, and Germans and Scots from eastern North Carolina soon had settled the North Carolina Piedmont. The battle of Alamance (1771) began the great movement from

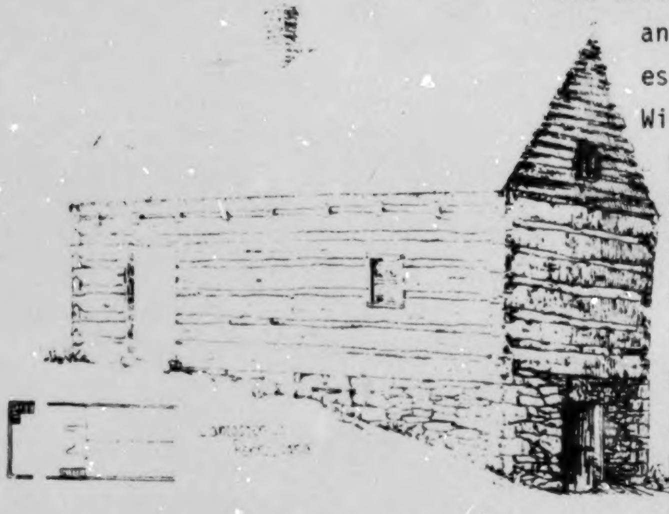


Fig. 3. Pennsylvania German Log House

the Piedmont into the mountainous Watauga area of north western North Carolina and north eastern Tennessee. Before the Revolution the Wautauga area had been settled and people had begun moving south down the mountains, and east into the valleys.

The harships of Indian wars and agricultural settlement mutually endured by Germans and Scotch-Irish broke down any prejudice that existed between the two and there occurred a natural borrowing and meshing of cultural elements. The Germans almost fully adopted the British music and gave in return their music.

The log cabin is a rectangular house averaging about sixteen by twenty feet (see fig. 4), although there is great variation in size. In areas where the English influence is great the log cabin is often about sixteen feet square, which is the traditional medieval English single bay house size. It is almost always one and one-half stories high, although it rarely attains a full two-story height. It was most usually built about a foot off the ground on a stone foundation and thus had a wooden floor. At the southern end of the Southern Mountains the cabin was often built up on stone or log piers (see fig. 14) rather than a solid foundation. The German practice of building on a hill side, although useful, was time consuming and was abandoned in house construction although retained in some smaller out buildings. The cabin usually had one large chimney of fitted field stone, although in some areas of eastern Tennessee where the clay was proper brick chimneys were built. Often next to the large fireplace, which frequently had a fine mantelpiece, was a steep stair, very rarely a ladder, which led to the loft above. The stair may have been placed anywhere about the one large room but almost always has a small closet under it. The roof was generally lightly framed and covered with "shakes" which are long shingles split out of a short log.

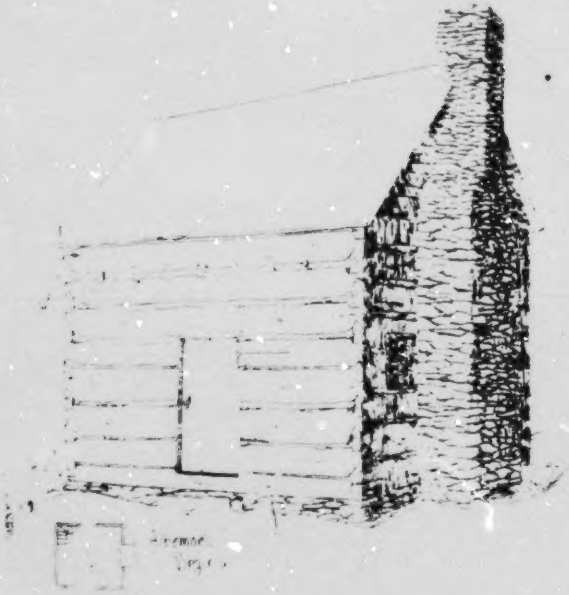
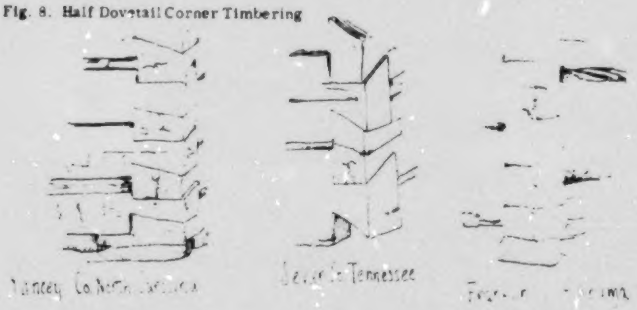


Fig. 4. Appalachian Log Cabin

The feature which most distinguished the log cabin from the pole shack was the log construction itself. In the pole shack the logs were round and the corners formed by simple saddle notching. In the log cabin the logs were much larger and were hewn square or split and hewn flat on two sides. The spaces between the logs which were often quite narrow were filled, "chinked," with clay or mud and often pieces of wood split off like shingles. The logs were joined neatly at the corners in variations on a dovetail pattern (see fig. 8). The ends of the logs were cut off flush producing a square corner in which no rain water could collect and thus the corner could not rot out as so frequently happened with saddle notching.

In studying any cultural element some variable feature must be decided on by which one may learn about its development and geographical feature but, as there is little different in form from cabin to cabin, form is of little use in the study of the log cabin. The most distinguished variable feature is the method of corner timbering, the way logs are joined at the corners. In eastern Pennsylvania, three forms of corner timbering may be found, all of which are traditional in Germany. One is the saddle notching of temporary buildings and barns. The two others, V and dovetail, are the types found on all log houses in eastern Pennsylvania. V corner timbering was associated in early times with the Schwenkenfelders, although other German groups probably used it. V corner timbering was carried into the Valley of Virginia and virtually every log cabin in the mountains of Maryland and Virginia was constructed with this corner timbering. Full dovetail is not common outside of eastern Pennsylvania as it was early developed into half dovetail (see fig. 8) which could be more easily made and, as it had no inward-sloping surfaces to hold water, it was longer lasting. Half dovetail is virtually the only type found in the western North Carolina Piedmont from whence it was carried into the Watauga area and thence south and west. Many of the settlers of the Watauga area came directly from the Valley so that both V and half dovetail, with extremely rare instances of full dovetail, are found there whereas north of Watauga only V may be found and south generally half dovetail. There are, of course exceptions owing to unconventional migrations. The reason for this division is unclear as the bulk of all the settlers came from eastern Pennsylvania. Perhaps the settlers of the Valley left before full dovetailing was introduced into Pennsylvania. Perhaps the influence of the Germans and Swiss from eastern

Fig. 8. Half Dovetail Corner Timbering



North Carolina caused the division. It remains, however, a mystery.

In eastern American log construction there are two remaining corner timbering types. Diamond corner timbering (see fig. 9) is perhaps of Scandinavian origin. It is found from the Tidewater to the eastern North Carolina Piedmont, but no example has been found in the mountains. When the English encountered the horizontal squared log tradition they developed square corner timbering (see fig. 10) which was similar to the types of joining used in British half-timber and fort construction. This type is found in eastern Virginia and areas of the south settled by eastern Virginians. It is rarely found in the mountains and when encountered it is more usually found on newer buildings which have sawn rather than hewn logs as square corner timbering was easily made with a saw.

The log cabin, although sturdy, was not large and from the beginning of its development additions were made onto it. The most common form of addition, well within the British tradition, was a rear shed addition (see fig. 11). Another British form, favored by the Pennsylvania Germans, was the ell addition (see fig. 12). These additions, which were often kitchens, are rarely found of log, but are common in frame indicating that they were for the most part added after the introduction of milled lumber.

Fig. 9. Diamond Corner Timbering

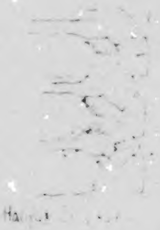
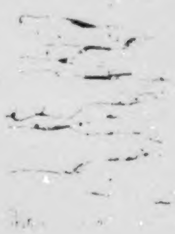


Fig. 10. Square Corner Timbering



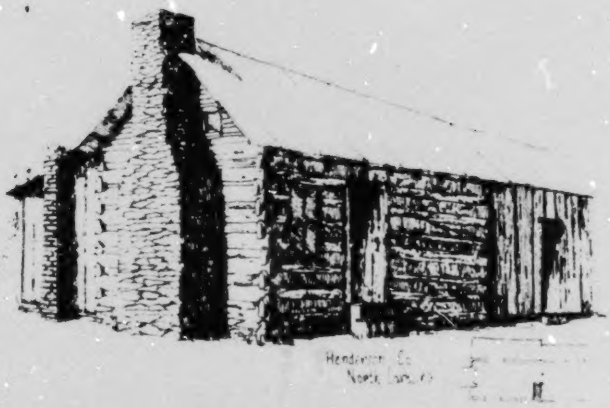


Fig. 11. Appalachian Log Cabin with Shed and End Additions

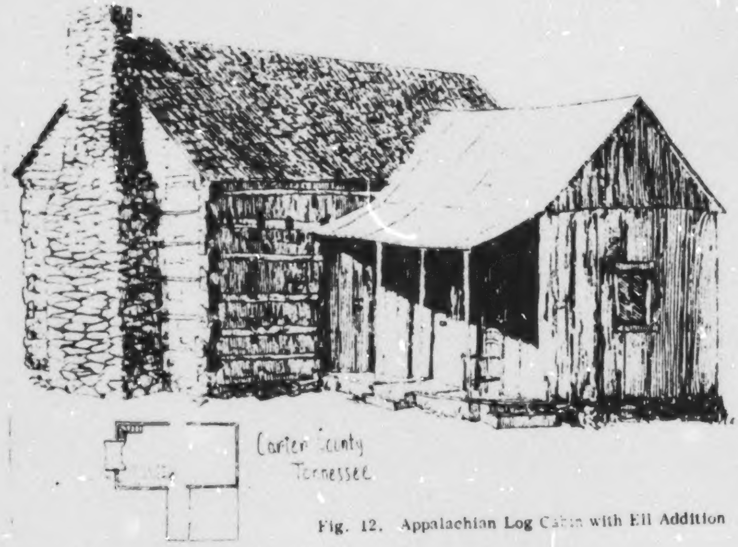


Fig. 12. Appalachian Log Cabin with Ell Addition

In medieval British house building tradition the one room, single bay, house was most usually enlarged by means of a one-room addition onto the end of the original house producing a two-room house with a chimeny on each end. This form of house was popular in the early English colonies, but was rarely built of log. The existence of a few of log in south central Virginia reflects the attempts made by Englishmen to build familiar houses with unfamiliar but economical log construction techniques.

Frame additions were occasionally made onto the ends of log cabins (see fig. 11). Unlike framed construction, when an addition of log is made to a log house the old and new logs can not be fitted into each other. Thus, an end addition could not become an integral part of the old house but could only be built as close as possible, the area between the old and new sections usually being filled with vertical logs and chinking. One solution was to make the addition onto the chimney end as was often done in British tradition. The chimney thus joined the two rooms and suppled both with heat. This house is called a "saddlebag" and is found westward from the Watauga area and sporadically throughout the mountains where the addition is of frame as often as of log (see fig. 13).

Another solution to the log end addition was the "dog trot" house (see fig. 14). The second room, or "pen" was not built up to the end of the first but rather was built some feet away and the two were covered with a common roof. The result was two log cabins, each with its own chimney, with an open covered passage between them. It bore a remarkable resemblance to the German double crib barn found throughout the mountains which may have been in some way an inspiration. Houses thus divided into three sections were common in northern Europe and Britain and so the form became quickly popular. This house seems to have sprung up west of the Blue Ridge and is very common from southeastern Tennessee through much of Mississippi and Alabama. The few examples found in the North Carolina Piedmont and the exceedingly few found along the Blue Ridge were probably brought from the West.

Thus the log cabin is a fit symbol of Southern Appalachia as in it were brought together the best of German and British architectural traditions. In this day of functional design it may be established as an architectural ideal in that it was molded by tradition and necessity into the perfect dwelling for our pioneers whose craft and hardiness it reflects.

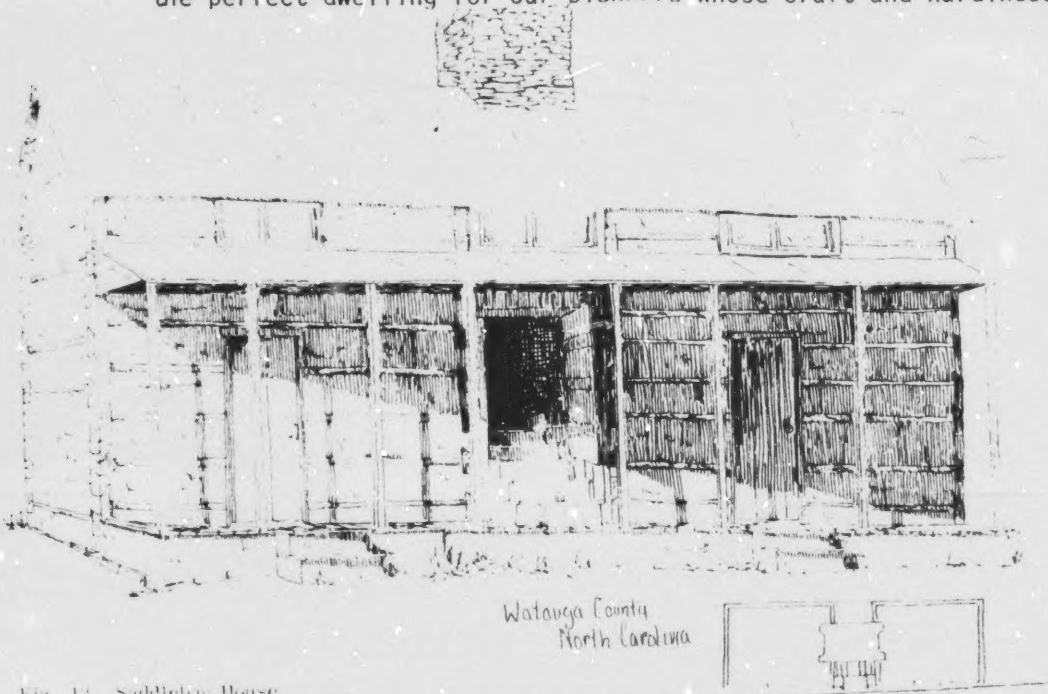


Fig. 13. Saddlebag House

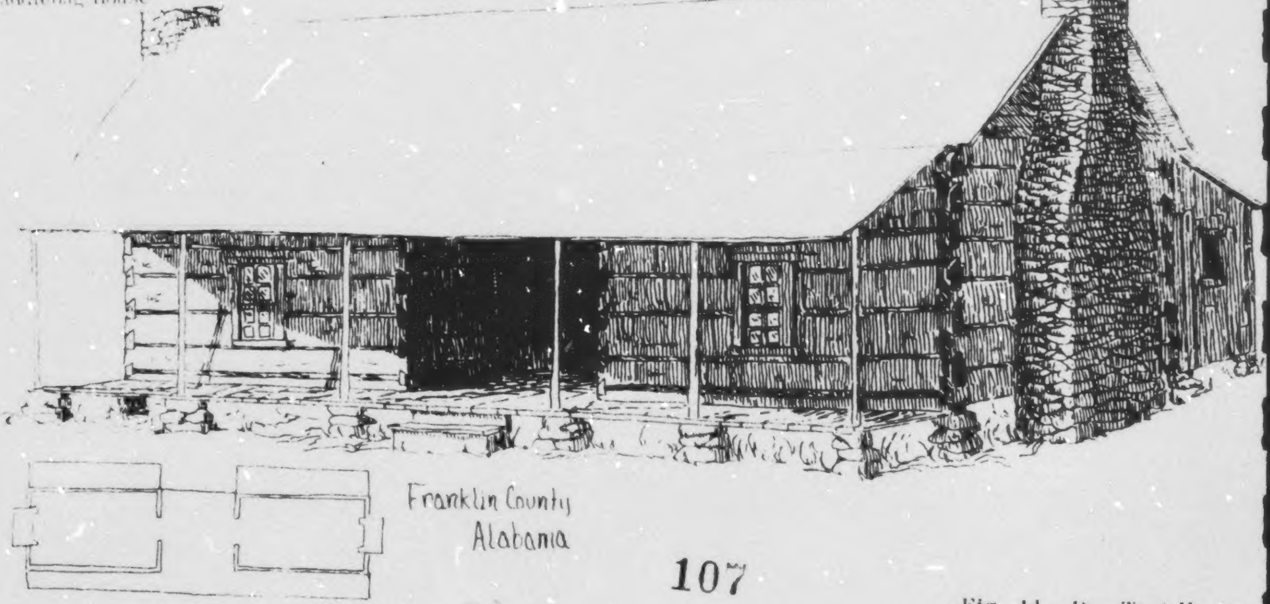


Fig. 14. Dog Trot House

SUBJECT AREA: Social Studies

ACTIVITY: Identifying problems associated with modernizing Appalachian housing.

GRADE LEVEL: 6-8

OBJECTIVES: Students will be able to:

1. Identify and describe several major obstacles that stand in the way of housing development in the Appalachian region.
2. Describe the role of mobile homes as a solution to the Appalachian housing problem.
3. Identify and describe some solutions to Appalachian housing problems.

MATERIALS: handout - "Problems in Appalachian Housing"

PROCEDURES:

1. Teacher will lead class in a discussion centered on the following two questions:
    a. What are some of the major problems of housing in the U.S. today (list on board and discuss).
    b. What are some of the housing problems you think people in Appalachian mountains and/or valley areas may have (list on board and discuss).
2. Read and discuss handout "Problems in Appalachian Housing."
3. After reading and discussing handout students are to answer the following review questions (orally or written):
    a. List and briefy discuss the four major problems of Appalachian housing.
    b. Which of the four problems has the greatest impact on housing? Why? Explain.
    c. What is HUD? Define and describe.
    d. What has been HUD's greatest contribution to the rural American landscape the last ten years.
    e. List three reasons why mobile homes are not the solution to housing problems in Appalachia?
    f. What "urban alternatives" of housing did the government offer the people of Appalachia?
    g. What would the urban alternatives of housing do to the Appalachian way of life?

h. What type of housing do the Appalachian people want? Can they afford it?

i. Where should the government go to seek help and advice for solving the rural (Appalachian) housing problem?

j. Identify and describe one of the programs mentioned in the handout created to help with the problems of Appalachian housing.

EVALUATION:

1. Completed reading and discussion of handout.
2. Completed answering (orally and/or written) and discussion of review questions on handout.

PROBLEMS IN APPALACHIAN HOUSING

"All the average human being asks is something he can call home."
-Mother Jones

Many coal miners today would agree with the above statement made over 50 years ago by Mother Jones, the legendary UMWA organizer. Although many changes have come to the coalfields since then, the dream of decent housing for coal miners and their families has yet to be realized.

Today landholding companies, and timber and coal conglomerates still carve up entire counties, even states, holding on to the huge tracts of land purchased in the 1920's, often for less than 50 cents an acre. The flooding that has always plagued Appalachia has increased at an alarming rate, the result of the uncontrolled stripmining.

The April 1977 floods that devasted much of central Appalachia aggravated an already acute housing shortage. Angered and frustrated by the inability and unwillingness of local, state, and federal authorities to come up with any real results, people began working together to develop viable solutions.

In postwar 1949 the goal of the National Housing Act was "a decent home and suitable living environment for every American family." Today - 33 years later - the pledge is but a reminder of a simpler time in American history when people and the government had more hope that a decent standard of living could be achieved by all Americans. In 1982 the prospect of owning their own homes is viewed as an impossible dream by many Americans, and government officials, caught in an inflationary spiral, admit that it's much harder to develop housing than they had thought.

Nowhere has the housing crisis been felt more acutely than in central Appalachia, where one in four families live in a substandard house. While the increased demand for coal over the past eight years has brought thousands of mine workers into Appalachia, few new houses have been built. The result is that an already severe housing shortage has reached crisis proportions.

The first and major constraint on the construction of new homes lies in the fact that from half to three-fourths of the land area in central Appalachia is owned by out-of-region corporations. People in rural Appalachian communities have literally no place on which to build a house.

The problem is aggravated by the deterioration of old coal camp houses, a majority of which are over 50 years old. Scores of company houses disappeared during the 1950's and '60's when coal was in one of its periodic slumps. Many of these fell down on their own. Others were torn down by companies to lower taxes and get out of an unprofitable business. At Omar in Logan County, West Virginia, after 1,000 houses were sold during the 1960's, over 800 unsold homes were demolished. Residents of Gary in

McDowell County, West Virginia, estimate that U.S. Steel tore down one-third of the housing in that community during the same time.

Today many company houses which have survived have fallen victim to age and poor construction. The sagging roofs and thin walls make maintenance almost impossible. For these reasons, coal companies, tired of trying to repair homes, are still tearing them down and now they are creating trailer parks. The companies have found they can charge as much rent for a "pad" of land for a trailer as they used to charge for a whole house and be rid of the nuisance of maintenance.

A single incident in September 1975 seems to be the signal that what had previously been a problem had become a national disgrace. That incident was the eviction of 32 families from Dingess Rum Coal Company houses in Hutchinson, West Virginia, to make way for a $15 million coal processing plant of the Pittston Coal Company.

In the past, when families were evicted from company houses marked for demolition, there were other company houses down the hollow to move into. But when the families were kicked out of their homes in Hutchinson, there was literally no place in Logan County for them to go. All of the families eventually relocated without any help from the company or government - but most found housing miles away from Hutchinson, in other counties and other states. Hutchinson represents a total failure on the part of federal, state and local government to offer assistance to families without homes.

In fact, all through the 1970's the only housing solutions government agencies have been able to come up with tear at the very fabric of Appalachia, a land where a house by itself with a small yard is the ideal; where family ties are strong; where love of land runs so deep that men and women farm as an avocation after working full shifts in mines and mills. The government has offered these rural people - who have chose and who cling to rural life style - urban alternatives: subdivisions with $30,000 to $40,000 houses, highrise apartments in growth centers, garden apartments and trailers. The cost of government-assisted housing is the area's culture.

Families are forced to leave the small communities, the coal camps, the hollows where they choose to live, because there are no federal, state or local housing program that allow them to build and own single-unit houses in these rural areas. The only single-unit, owner-occupied housing that is available is well out of the price range of the rural as well as the coal miner, whose job security is nonexistent in an industry that has traditionally experienced quick booms and equally quick busts.

If coal expansion comes anywhere near the President's projections, the housing crisis in the mountains will only worsen. Even if the predictions never materialize, the problems that now exist will not go away. Another coal bust is being predicted by some officials of the Appalachian Regional Commission. If this happens, a large, primarily elderly Appalachian population will be left to fend for itself without housing and other life supports, without a tax base to support housing programs, and without the pressure point of an energy crisis to focus attention on their needs.

Several major obstacles stand in the way of housing development in the region. The first and most significant is land ownership. The pattern of land ownership in Mingo County, West Virginia is typical of many counties throughout the Appalachian coalfields. In Mingo - devastated by a flood in April 1977 - more than 80 percent of the land is controlled by fewer than a dozen absentee corporations. A survey conducted by a consulting firm in 1966 concluded that Mingo County residents are compressed into 1.1 percent of the county's land, an average of nearly 7,000 persons per square mile. Virtually all of the available land is being used; the rest is being held by the absentee landlords who have traditionally been unwilling to part with any.

The topography itself poses a problem. The terrain is rugged, with steep mountains and narrow valleys. Thin soil barely covers a solid rock underbase on the hillsides. Valleys and bottomlands- where the majority of the population live - are prone to flooding from creeks and rivers. According to the U.S. Army Corps of Engineers, the Tug Fork Valley, which encompasses Mingo and McDowell counties in West Virginia and Pike and Martin counties in Kentucky, is the most flood-prone area in the United States. Every 1.3 years some part of the Tug Valley is hit by a flood. Since 1946 - the year stripmining began in the Tug Valley - the area has seen a marked increase in both the frequency and the intensity of floods.

Another roadblock to housing is the absence of adequate water and sewage systems. The Environmental Protection Agency concluded in 1971 that almost 80 percent of the rural population lacked sewer service. While septic tanks are a common and effective way of disposing of waste, many areas of the country have soils which are not suited to their use. A nationwide study conducted in 1969 by Farmer's Home Administration indicated that 30,000 rural communities were without adequate water systems. Yet, armed with this information, FmHA has been unable to get budget money for adequate water and sewage grants.

In addition, the natural water systems of central Appalachia have been all but destroyed by acidic discharge and siltation from mining operations and by the absence of sewage systems and solid waste disposal systems.

Income is another problem. In 69 of the 85 counties in Central Appalachia, at least one-third of the population is borderline-poor or poorer by federal standards, and in seven counties more than two-thirds of the population falls into this category. They can't afford housing. But often they can't qualify for housing assistance either.

Central Appalachia has a single-industry economy, and that industry is coal mining. There are few skilled carpenters, electricians and plumbers. There are even fewer general contractors so that the labor which is available is expensive. Already high housing costs are increased by the expense of transporting materials to the isolated Appalachian region.

The federal agency responsible for meeting the nation's housing needs is HUD, the Department of Housing and Urban Development. But HUD's greatest contribution to the rural American landscape over the past ten years has been the deteriorating disaster trailers brought in after floods, hurricanes and corporate catastrophes such as Buffalo Creek. Permanent housing has not followed the trailer into Appalachia, and HUD has been sharply criticized for its entire disaster relief program. In short, the agency's performance in Appalachia has been dismal.

"The flood, mud and HUD" were the three disasters most often cited by victims of the April 1977 flood in Mingo County, West Virginia's Tug Valley. One public official claimed that after everything else the residents of Mingo County had to endure with the disaster and the cleanup, the worst may have been the "incompetent horde of bureaucrats unleashed by Washington."

HUD first put people in suffocating 16-foot camper trailers and months later moved them into full-size trailers. It was an agonizingly slow process. By the end of April (the flood occurred April 4-5), only 48 families out of an estimated 1800 were in campers. Hundreds of flood victims were still living "under the stars" or in their cars. The long hot summer was almost over when the mobile homes were finally brought in.

"I got mad, so I called over to the HUD office and I raised all kinds of Cain," recalled one flood victim. "Finally this man came on the phone and said 'What's wrong with your mobile home?" I said, "I have no idea - I don't even know where it is. I don't have one.' And he said. 'I've got it down on paper that there is one on your site.' I said, 'Well, somebody has lied to you - or else that thing is so pretty it's blinding me and I can't see."

HUD's local headquarters was a four-hour drive away from the flooded area. The agency resisted hiring local people who may have been able to help them with geography and with understanding the needs of rural people.

But the needs of flood victims weren't a priority with HUD. In fact, the biggest blunder of all may have been pulled by HUD Secretary Patricia Roberts Harris, who, when visiting flood-torn Mingo with President Carter's son Chip, remarked that "community input is not HUD's bag." That summed it up for flood victims. They didn't even need the subsequent visit they got from Assistant HUD Secretary Gino Baroni, which proved as unproductive as the Harris visit.

The best assistance to rural families comes through Farmer's Home Administration's home building and home repair programs. But FmHA efforts - already inadequate - can't begin to deal with the crisis brought about by coal expansion. The number of homes constructed in West Virginia in a year with FmHA help does not even begin to replace the units destroyed by fire in a year.

Additionally, the program does not currently serve low-income people who want to own their own homes. In 1970, 49 percent of all FmHA 502 loans went to persons with incomes below $6,000. In 1975, only 9 percent of 502 loans went to the same group.

Over a ten-year period in Mingo County (1965-1975), of 200 applications submitted for FmHA loans for new home construction, only five new homes were built. The Tug Valley Recovery Center found, while conducting a housing survey, that most flood victims had no knowledge of FmHA programs. A major reason for this is a shortage of field workers, for which FmHA itself must shoulder some of the blame. Despite a Congressional appropriation in 1975 which would have allowed FmHA to hire 1,000 more field workers, the agency opted to hire only 400 and use the rest of the money to increase salaries. The result is that only in 1978 has FmHA recognized that coal counties like Logan and Mingo, which have the most severe housing crisis, should have full-time FmHA officers.

What these problems mean in practical terms is that, outside of the efforts of grass-roots organizations, virtually no planning for rural housing is being done at any level of the government. Because no planning is being done, a significant number of rural Americans are finding themselves in mobile homes, which constitute more than 90 percent of the under-$20,000 homes purchased in Appalachia since 1972, or in substandard housing.

Richard J. Margolis, former chairman of the Rural Housing Allaince, expresses concern about allowing mobile homes to become the government-approved long-term answer to the housing crisis. "Interest rates tend to be inordinately steep. Mobile homes depreciate far more rapidly than do conventional homes or apartments. This places a heavy burden on people who lack cash to replace their obsolete homes," he said. "In addition, mobile homes appear more vulnerable to destruction by flood, hurricanes, fires and other disasters."

By default, the mobile home is becoming the stopgap solution to the housing crisis. No one is looking down the road far enough to figure out what kind of junk yards Appalachia will have in 1995 when today's new mobile homes are tomorrow's castaways. One thing is clear: housing problems of rural America will still be there, waiting for another, and hopefully a more lasting solution.

The dilemma for Kathleen Blankenship of Buffalo Creek is another chapter in the sorry housing saga of Coalfield West Virginia. A sick, elderly widow, Mrs. Blakenship until recently lived in the kind of house Washington bureaucrats try to pretend doesn't exist - a deteriorating two-room shack with a sagging, leaking roof and an outhouse in the back yard.

The back room, a kitchen, was breaking off from the front room where Mrs. Blankenship kept her bed, television and the knick-knacks she had collected in her 60-plus years. Water dripped around light sockets from which hung bare bulbs. Mrs. Balenkenship paid $25 each month to a local landlard for the privilege of living in this excuse for housing.

Although the woman was a renter, not a home owner, community workers convinced local poverty program officials to winterize and repair the home because they feared the woman couldn't survive the winter. The CAP agency needed an affidavit from the property owner that the woman could live in the house for the next five years without a rent increase, in exchange for the work done. The landlord refused.

Kathleen Blankenship liked the community in which she lived. Many other widows lived in the small houses which lined the road. She claimed she didn't want an indoor toilet or a bigger house. "I just want the roof fixed and the kitchen. I'm afraid it's going to fall clean off," she said.

Today Kathleen Blankenship is living in federal housing on Buffalo Creek, according to Earl F. Jarvis, director of the poverty program which attempted to assist her. It's a kind of housing she didn't want - an apartment in a complex. But it was the only solution government would offer to her. The low-cost single-unit housing which people in rural Appalachia want isn't part of the program of a government that views urban-oriented programs as the only answer for the nation's housing problems.

To begin a process whereby every American family eventually will have a decent home, the government needs first to take a good look at what is going on at grass-roots level. There, people, working alone and with each other, are coming up with some creative housing concepts which should be woven into any national housing policy that is developed.

For example, in Beckley, West Virginia, the Coalfield Housing Corporation, which has a board of directors made up of coal company representatives and United Mine Workers local union members, was formed in 1976 in response to the energy crisis demand for more houses for coal workers. Despite the success in getting this unlikely alliance together, getting housing built has not been a simple matter. One of the factors that has impeded the organization is the inability to get land. Land in Raleigh County is primarily owned by land holding companies which lease property to companies and individuals alike, but which refuse to put land on the open market. Coal Field has managed to negotiate for only 110 acres in three southern West Virginia counties in the past two years.

"While the attitude of some major landowners in the state is slowly changing, the attitude of a great many has remained stagnant," Deborah Tuck, director of the nonprofit organization told the Washington Post. "For those who fail to measure up to a certain amount of corporate responsibility," she said, "the handwriting is on the wall."

Part of the handwriting was put on the wall by West Virginia Governor John D. Rockefeller IV on July 28 when he and the State of West Virginia began condemnation proceedings against the Cotiga Development Corporation, a Philadelphia-based land holding company, for 83 of the company's 40,000 acres in Mingo County for housing flood victims. Cotiga's land was acquired 90 years ago by a farsighted sewing machine salesman who accepted land in lieu of cash for his product.

Rockefeller, pushed by the grass-roots Tug Valley Recovery Center, negotiated with Cotiga for a year without success before starting the precedent-setting condemnation action. In the past, the state has shied away from condemning private land for housing that is not government owned. Groups such as the Recovery Center have argued that housing for flood victims - many of them miners - is indeed public use.

Grass-roots groups have also tried to demonstrate that apartment high-rises and subdivisions on flat land are not the only options available for mountainous Appalachia. The Recovery Center with the use of volunteer labor - has constructed a pole-beam house on a hillside in Mingo County to show that housing can be adapted to the terrain and that the kind of single-unit housing people want can be constructed at a much lower cost than housing the state is planning to build for flood victims. Unfortunately, there are no government programs that help provide this kind of owner-occupied low-cost housing for coalfield families.

The program that comes closest to this concept is West Virginia's HOMES program, which involves construction of prefabricated housing components at five factories in the state. When erected by HOMES workers, the houses sell for between $15,000 and $20,000 for the most economical model. The problem with the HOMES program is that the agency is not putting together very many houses. The state has never provided adequate funding for the program, so while poor people - the only ones who qualify - are enthusiastic about the attractive dwellings, HOME has never had the manpower needed to fill the demand.

Seeing that even $10,000 is too much for many families to pay for housing, the Logan County, West Virginia, poverty program PRIDE has come up with a design for a simple four-room frame house which officials claim they can build for $3,600. "It's a simple basic house, but it's the kind of house so many people want if their only choice is moving to an apartment," explained Earl Jarvis, the PRIDE director who is building two demonstration houses with a special flood grant. "Technically we're supposed to repair homes, but so many are beyond repair that it wouldn't be feasible to try to nail them together. We're allowed to spend $3,600 per family. The family provides the land and $600."

Unfortunately for Jarvis, the government has no program which would provide funding for the type of housing he has designed. But he is trying to develop the program himself and if he is successful, it could be a model for home-building for the rural poor.

Another demonstration housing program being developed in southern West Virginia is a community-designed self-help project in Rawl, Mingo County. Thirteen families have worked for over 15 months to relocate their community out of the flood plan. In cooperation with the state government, the coal company that sold the land to the community and the Tug Valley Recovery Center, the families have succeeded in deeloping a new settlement - in the area where they want to live, in the type of housing they can afford, and complete with a prototype central water and sewage system.

The journey through government red tape has been frustrating and painstaking, but site work is now near completion and most families are expected to be living in their own homes by winter. "We think we've made it now," said a happy Wally Van Hoose, the young miner who initiated the project. "But it sure hasn't been easy."

Mountain Life & Work - January 1979

BIOGRAPHY

SUBJECT AREA: Language Arts and Social Studies

ACTIVITY: Famous Americans who had an influence on Appalachia

GRADE LEVEL: 6-8

OBJECTIVE: Students will be able to identify some famous famous Americans who had a major impact on the people of Appalachia.

MATERIALS: paper, pencil, encyclopedia, reference books on Appalachia, biographical dictionary

PROCEDURES:

1. Distribute handout on famous Americans influencing the people of Appalachia.

2. Students in groups of 2-4 per group should select one of the people from the list and write a report. (Each student in the group could be responsible for a different part of the person's life - early life, political life, famous battles etc.)

3. Students will give their reports orally and/or place them on a bulletin board. Discuss how each person was an influence on Appalachia.

4. Teacher will make up a short evaluation quiz based on some of the most important points from the reports.

5. Distribute handout #2 on important Americans born in Appalachia.

6. Class will read list of important people aloud in class and discuss with teachers their importance. List will be taken home and studied.

*7 Teacher will give multiple choice evaluation quiz on handout #2. Students may use the handout while they are doing the quiz.

*Evaluation Quiz Answers:
1-C
2-A
3-B
4-B
5-A
6-A
7-C

HANDOUT #1

FAMOUS AMERICANS WHO HAD AN INFLUENCE ON APPALACHIA

1.	Davy Crockett	frontiersman born in Tennessee died at the Alamo; known as an expert shot, humorist; was involved in politics
2.	Daniel Boone	pioneer born in Pennsylvania. He guided settlers into Kentucky, erected a fort and was involved in land grants
3.	Andrew Jackson	born in South Carolina, he was seventh president of the United States
4.	John L. Lewis	born in Iowa. He was American labor leader after beginning as a coal miner.
5.	Mother Jones	(Mary Harris Jones) born in Ireland. She interested herself in labor problems after the death of her husband.
6.	Alvin York	born in Tennessee. He was an American soldier and hero in World War I

SOME IMPORTANT AMERICANS BORN IN APPALACHIA

The following are some famous Americans born in Appalachia who did not necessarily have a great impact on Appalachia but were famous in other areas.

1. *Booker T. Washington* - 1856-1915. American Negro educator, born a slave in Franklin County, Virginia. After great hardships in his youth, he gained an education at Hampton Institute. He was chosen to establish and head a school at Tuskegee, Alabama, the Tuskegee Insittute for practical training of Negroes in trades and professions, which at his death had over a hundred buildings, real estate holdings, a faculty of about 200 and a student body of over 1500. He gained recognition as an educational leader of the Negro in the United States.

2. *Samuel Houston* - 1793-1863. American soldier and political leader born in Virginia. Entered army in 1813; resigned in 1818. He studied law, became a lawyer and practiced in Tennessee. Became a member of the House of Representatives from 1823-27. He became governor of Tennessee. He moved to what is now Oklahoma and then Texas. As trouble developed with Mexico, Houston was chosen commander in chief of the forces of Texan provisional government; met and defeated Mexican troops in 1836.

3. *Cyrus H. McCormick* - 1809-1884. He invented a successful reaping machine, a machine that cuts grain and gathers it.

4. *Robert E. Lee* - 1807-1870. He was an American soldier and commander-in-chief of the Confederate forces (the South). He graduated from West Point and served as a soldier in the U.S. Army. At the outbreak of the Civil War, he resigned from the U.S. army and accepted command of Virginia forces. Continued to be leader in Conferederate army as General of all Confederate armies. Surrendered to General Grant in 1865 to end Civil War.

5. *Woodrow Wilson* - 1856-1924. He was 28th president of the United States. Born in Virginia, he was a lawyer and a professor before going into politics. He was U.S. president during World War I in 1914-1918.

6. *Andrew Johnson* - 1808-1875. He was the 17th president of the United States. Born in North Carolina, he was an apprentice to a tailor. He moved to Tennessee and ran a tailoring business. Eventually became involved in politics and became 17th president when Abraham Lincoln was assassinated.

7. *Stephen Foster* - 1826-1864. American songwriter born near Pittsburg, Pennsylvania. Contributed many songs to the then popular Negro minstrel groups. His best-known songs include: My Old Kentucky Home, O Susanna and Away Down South.

8. *James Knox Polk* - 1795-1849. He was the 11th president of the United States. He was born in North Carolina.

9. Thomas (Stonewall) Jackson - 1824-1863. American Confederate general who was born in Virginia. He graduated from West Point. Served in the Mexican War. He joined the Confederate army at the start of the Civil War. Led Confederate army in several important battles, but he was accidentally shot by his own men during a battle. He died shortly afterwards. He was given the nickname "Stonewall" after his heroic stand at the Battle of Bull Run.

EVALUATION ON HANDOUT #2

IMPORTANT AMERICANS BORN IN APPALACHIA

Complete the following multiple choice questions.

1. He was a famous Confederate soldier whose surrender ended the Civil War.

   a. Stonewall Jackson b. Samuel Houston c. Robert E. Lee

2. He was a songwriter who wrote the song O Susanna.

   a. Stephen Foster b. Andrew Johnson c. Andrew Jackson

3. He invented the reaping machine.

   a. Andrew Johnson b. Cyrus McCormick c. Booker T. Washington

4. He became president after Abraham Lincoln was assassinated.

   a. Woodrow Wilson b. Andrew Johnson c. James Knox Polk

5. He established a college for Negro trades people and professionals.

   a. Booker T. Washington b. Stephen Foster c. Samuel Houston

6. He was president of the United States during World War I.

   a. Woodrow Wilson b. James Knox Polk c. Andrew Jackson

7. He was a confederate general who was accidentally shot by his own men.

   a. Andrew Johnson b. Andrew Jackson c. Stonewall Jackson

LITERATURE

The Dollmaker

Jesse Stuart

Robert P Warren

Mary N Murfree

Thomas Wolfe

GOAL: Students will be able to identify and describe aspects of Appalachian culture as revealed in several selections of poetry, folk tales, and short stories.

OBJECTIVES:

1. Students will be able to identify basic themes in selected Appalachian short stories.

2. Students will be able to identify major Appalachian writers.

MATERIALS: "Wild Plums" handout, "A Proper Burial" from Serendipity (pp. 272-283), "Antaeus" handout, "Grandma's Flowerpot" from Galaxies (pp. 216-225), selection from *The Doll Maker* handout.

PROCEDURES:

1. Discuss some things that make big city living unique, e.g., wide variety of entertainment, public transportation, wide variety of jobs, different modes of dwelling, pollution, noise, congested highways, etc.

2. Contrast these with things that make rural living unique, e.g., more peaceful, cleaner air, homes further away, farms, less variety of entertainment and jobs, etc.

3. Which way of living sounds more attractive to students? (Answers may vary.) Give reasons.

4. Explain that the students will read some selection by Appalachian writers that give a look into Appalachian living and also some selections that show what happens sometimes when people from Appalachia move to the big city.

5. Pass out copies of "Wild Plums" by Jesse Stuart. Explain that Jesse Stuart is a well-known Appalachian author who has written many novels, short stories, and poems. He is from Kentucky.

6. Read "Wild Plums" aloud.

DISCUSSION QUESTIONS:

A. What made the wild plums so special? (Their scarcity and the Powderjays were out of wild plum jelly.)

B. Why wasn't Mr. Woods going to be able to let Shan have any?

C. What makes him change his mind? Do you think this was fair to the other people he had promised the wild plums to?

D. Why had Mr. Woods divorced his last wife? What does this tell you about him?

E. What were some things that Shan and Mr. Woods found important in their lives? Are these things important to you also? Why or why not?

F. Why wouldn't Mr. Woods let Shan pay for the plums?

7. Tell the students that they are next going to read about an unusual request that was made to 14 year old Mary Coll by her father. Also note that the authors, Vera and Bell Cleaver live in North Carolina.

8. Read "A Paper Burial" from Serendipity (Houghton-Mifflin) pp. 272-283.

DISCUSSION QUESTIONS:

A. Why did Mary Coll only tell Romey that Luther was dead? Having told Romey, why did she feel sorry for him?

B. Why do you think Roy Luther prepared his own burial site and did not want a traditional funeral?

C. Mary Coll stated that she was tough. Do you think she was really as tough as she thought she was? Why or why not? Do you think at 14 years old, you would be able to do what she did?

D. What attribute did Mary Coll show by saying, "There's a way; all you have to do is find it," when she referred to making life easier for the family? Do you think she will find a solution to her problem of trying to raise a family?

E. What are the 3 responsibilities that Roy Luther charged Mary with? What do you think this says about Roy's values?

F. Do you think Roy had a proper burial? Why or why not?

9. Tell the students they are now going to read 3 stories in which the characters leave Appalachia and move north to the big city and the difficulties they face.

10. Pass out copies of "Antaeus" to the class.

11. Explain that Antaeus, according to an ancient legend, was the giant son of the sea god and the earth goddess. He challenged all stranger to wrestle to the death. None could defeat him, for every time he was thrown, he touched his mother earth and jumped up stronger than before. Finally he fought Hercules who held him in the air while slowly strangling him. Losing contact with the earth, the giant died. This is the story of a modern day Antaeus.

12. Note that Borden Deal, the author, was born in Mississippi and now makes his home in Alabama.

13. Read "Antaeus" aloud.

DISCUSSION QUESTIONS:

A. Why do you think the boys were angry when T.J. told them he had his own land to grow crops back home?

B. Why did T.J. destroy the garden? What had it meant to him? To the other boys?

C. Why was T.J. a modern-day Antaeus?

D. T.J. was able to make the boys work hard on their project because he had qualities of leadership. What evidence of his ability is there in the story.

E. In what ways was T.J. different from the other boys?

F. What do you think the theme of this story is?

G. What characteristics and values does T.J. display?

14. If you moved from Detroit to a rural area, what one thing would you miss the most? Would you have the same feelings T.J. had for his land?

15. Tell students they are going to read a story about a family who moves from the Kentucky mountains to Chicago. While the theme is similar to Antaeus, it has a happy ending.

16. Read "Grandma's Flowerpot" from Galaxies (Houghton-Mifflin) on pp. 216-225.

DISCUSSION QUESTIONS:

A. What makes this story similar to Antaeus?

B. What did other children have that the Cantrells did not?

C. Why did the neighborhood children get involved in clearing the lot?

D. What story did Grandma tell in order to get the children to settle their problems?

E. From the short stories read, what generalizations might you make about people from Appalachia? (Love of land and things of nature, determination, ability to make the best of a bad situation.)

17. Give students the following background about the last selection they are going to read:

The Dollmaker is a novel that tells the story of Gertie Nevels and her family. Gertie is from the hills of Kentucky, where she was a capable and efficient wife and mother. When she has to leave her home and go to war-time Detroit, her efficiency, her authority, and her whole way of life are swept away. The government housing project in which they live is strange and frightening. She has no friends. This selection from the novel tells what it is like when Gertie attends her first open house at school. Mention that Harriette Arno , the author, has written several novels about Appalachian life. If interested, the students may wish to read The Dollmaker in its entirety.

18. Pass out copies of The Dollmaker and read orally.

DISCUSSION QUESTIONS

A. What are some things that Gertie finds out about her children at the open house?

B. Why do you think Enoch turned red and looked quickly away when he saw his mother at school.

C. What kind of a woman is Mrs. Whittle? How does the author describe her?

D. Give some examples of ways in which Mrs. Whittle treats Gertie poorly?

E. What does Gertie finally say to Mrs. Whittle?

F. Mrs. Whittle says that the most important thing for children is to learn to adjust. Does Gertie agree with this. Why or why not?

G. What can be the problem of always adjusting?

H. What does Gertie mean when she says, "It's a lot more trouble to roll out steel - an make it like you want it - than it is biscuit dough"?

I. What are your feelings for Gertie at the end?

19. Discuss some reasons why it is often difficult for people to move to a new place. (dress differently, speak differently, look different, new customs, etc.)

20. Have you ever moved to a new school and had any problems? What were they? Did you adjust or stand up for yourself?

SUGGESTED PROJECTS:

1. Illustrate a scene from one of the short stories.
2. Write a short story of your own in which a person moves to a new neighborhood, city, or state. Include some problems they face.
3. Take one of the stories and make a booklet which includes:

   The setting - draw and briefly describe the main character
   The plot - draw and briefly describe
   The theme - describe

4. Rewrite one of the short stories as a play and put it on for the class.

From THE DOLLMAKER

She was glad when two or three days later the children brought from school word that the term end there was to be a thing called an "open house" to which the mothers were invited so that they could see how it was in school and talk to the teachers about their children. It would be nice to see Mr. Skyros, the art teacher, again, and she wanted to talk with some of the other teachers, especially Mrs. Whittle, who taught Reuben.

He had come slamming through the door that same afternoon, his eyes blazing, not speaking, and it had taken three questions to find out what ailed him. He was to have "that ole Miz Whittle" another term. Cassie, who would be six in February, had come home shivering. Next term she'd have to learn to read for true. She had to go into "Ole Miz Huffacre's room," the meanest teacher, Clytie had warned her, in the whole school.

"You'll learn to read same as th others," Gertie had comforted Cassie, and to Reuben, "You've jist got off on th wrong foot with her - keep a tryen."

However, doubts tore at her as three days later she walked to the school after having accepted Max's offer to watch Amos and Cassie until it was time for her to go to work at four-thirty.

She would, she decided, go first to Miss Vashinski. Cassie liked her so, and maybe she would warn this Miss Huffacre that Cassie might have a lot of trouble in learning to read. Then it came to her that Cassie had only the one Miss Vashinski, but Miss Vashinski had a lot of Cassies, most of whom had been with her for months instead of only a few weeks. The woman wouldn't recollect her.

She was hardly prepared when Miss Vashinski right off gave her a great big smile and said: "How do you do, Mrs. Nevels. I hate to lose Cassie. She was so sweet."

Gertie smiled. "She hates to leave you, but how can you recollect all th" - Clytie didn't want her to say "youngens," but she couldn't think of the other word - "youngens," she said at last, remembering too late the word Clytie liked was "kids." But she went on, flushing, flustered, "Let alone recollect their mamas."

Miss Vashinski laughed until her dangling earrings trembled. "I don't always remember, but I remember you," she said, savoring a victory. "On Cassie's first day Garcia spoke, remember? I was almost ready to give up."

"He must be talken right along now," Gertie said. "Cassie says somethen about him ever once in a while."

"He's fine, just fine," Miss Vashinski said. "You should hear him and Cassie together. The other day we'd had a story about a little girl in Holland - I'd told the children Holland was a country across the ocean, and of course they started talking about countries - you know we have many countries here. Garcia said to Cassie, 'My country is Mexico,' and Cassie said to Garcia, 'My country is Kentucky.' Wasn't that sweet?" and she turned to the next mother, but after smiling, turned back to Gertie, who was saying, worried:

"Cassie's so afeared that she won't learn to read."

"She'll learn," Miss Vashinski said. "She has a high intelligence rating; if she should have trouble, have her eyes checked right away."

"Her eyes is good," Gertie insisted. "She can see th stars an she don't git up close; she backs off..." She had just remembered her father before he got his double-vision glasses.

Miss Vashinski had stopped in the middle of a great big smile after getting only as far as, "How do you do, Mrs. --" She couldn't remember the other mother's name, and was glad to look at Gertie again. "She could have a kind of farsightedness. I'll make a note." She turned back to the other mother, a dark dumpling of a woman in a red and yellow scarf with blue roses, perspiring as she said slowly and timidly, "I-Michael Ospechuck's mother."

Gertie turned away. The woman looked too scared to talk. Maybe she had older ones like Clytie who didn't like the words she used and told her what to say. She followed a group to the basement, where in a little crowded, sweat-smelling room a great gang of children played with balls and jumping ropes. She realized she was looking at the "gymnasium" of which Reuben had dreamed. Its ceiling wasn't high enough for even a basketball goal, and it was smaller than a classroom.

The teacher, a tired, middle-aged woman, smiled as the mothers introduced themselves, pretending like, Gertie thought, she remembered their children. She couldn't, because she taught all the children in the school above the third grade, and there were, she had heard, 642 children in a building put up forty years before for three hundred. This tired teacher looked as if in her time she had taught them all. But when Gertie introduced herself she smiled and said: "Your son is cute. At first he was so bashful, and he still won't do couple dancing with anyone but me. He's just getting to that age, you know; but in the folk games he's already one of the best - such a good sense of rhythm."

"Seems like Enoch's smart in everything," Gertie said.

"Enoch," the woman said, looking disappointed, trying to remember an Enoch, "I thought you were Reuben Nevels's mother."

Gertie laughed. "I'm Reuben's too. I just didn't figger Reuben 'ud be good at dancen."

"Why? I'll bet you are," she said smiling, already turning to another mother who was wanting to know why her Eva Marie had got a U in self-control.

Gertie looked over her shoulder as she left the room. If she'd been a little girl here, her black sin would have been no sin at all. Clytie had been troubled the first time the gym class danced. Folk games the teacher had called it, she told her mother, but still it was dancing. She had been relieved when Gertie assured her that it was no sin, not the sinful dancing of which her Grandmother Kendrick had warned so many times.

Gertie tramped on up and down the building, a big perspiring woman in the crowd of mothers. The warm lights in her eyes grew warmer when she heard Clytie, the blue band of traffic director on her arm, talking to the telephone in the principal's office as easy as if she'd been born in a house with a ringing telephone. She was smiling widely by the time she had seen Enoch's homeroom teacher and heard what a good boy he was, how well he had adjusted, and how quickly he learned his lessons. She felt proud and happy, remembering that until their coming to Detroit, she, with help from Clytie, had given him most of the schooling he had had. She saw him sitting up near the front of the room with a book and some papers on his desk. She looked at him, smiling, until he lifted his head. He turned red, looked quickly away, then down, and began a furious scribbling. She stood an instant watching, her smile dying slowly.

Mr. Skyros, with his questions about the head in the wood he had heard she was making, and his praise of Reuben's carving - for in art class he taught, along with lots of other things, carving in wood and soap, even potatoes - brough back a lot of the lost warmth. She lingered a while in the art room, studying the exhibits, and wishing her father could have seen such a room. A hound dog, a clumsy, ugly thing with too little chest and too much belly, made by Reuben, was there for everybody to see. She was ashamed of it and half thought to put it out of sight until two mothers admired it, and then she lingered, reaping the nice remarks for a harvest for Reuben.

It was getting late, the children marching homeward through the halls, before she reached the one room she dreaded - Mrs. Whittle's. It was empty save for one other mother just coming out, and a woman who Gertie knew was Mrs. Whittle, for she was taking her purse from an open desk erawe. She hesitated in the doorway. She wished the woman, a tall, thinnish, middle-aged person with a pink and white face above a yellow stringy neck, would invite her in. Mrs. Whittle did glance up briefly, but only turned sharp around to a cupboard in the corner behind her desk. Gertie studied her hair, so neatly and so smoothly fixed in rows and rows of little yellow curls that it made her think of the hard and shiny scallops on some piece of her mother's starched embroidery. She waited a moment longer, then cleared her throat and said, "Miz Whittle."

The woman opened the cupboard door and gave a slight backward nod as if to indicate that she had heard. Gertie watched as she lifted carefully off a paper-wrapped hanger a long dark green coat. She held the coat for an instant at arm's length, turning it slowly, inspecting it. She found something on a sleeve which she lifted off with the fingertips of one pale bright-nailed hand. She then put one arm into the coat, crooked the arm, and studied the coat over it for possible specks. The hand of the coated arm took the purse while she went through the same careful procedure with the other sleeve, then tied and buttoned the coat.

Gertie moved a step nearer and stood by the desk. The woman was now taking a dark green felt hat from a shelf and did not look around when Gertie said, "I come to talk to you about my youngen - boy."

Mrs. Whittle, with a crinkling hiss of paper, was removing the hat from a green paper sack. "You'll have to hurry," she said, her voice somehow matching the paper. "It's late and I've been teaching and talking to mothers all afternoon."

"Th slip my youngens brung home said th teachers ud talk to us atter school," Gertie said, speaking with difficulty, choked up at being forced to speak to the woman's back.

Mrs. Whittle put the hat an instant on her head while she folded the bag and laid it upon the shelf. She then took the hat carefully between the tips of her fingers, and bending so as to get her face exactly in the center of a mirror affixed to the door, eased the hat gently onto the bright hair so that no one of the close-coiled ringlets was disturbed. The business required her utmost concentration, and she could not speak again until the hat was on and she was opening her purse, looking into it. "The child's name?" she asked, bringing out her lipstick, turning again to the mirror.

"Reuben - Reuben Nevels."

Mrs. Whittle gave no sign that she had heard. The lipstick needed even more time and concentration than the hat. Gertie came round to the end of the desk, tried to see the woman's eyes in the mirror, but saw only their lids drooping over the eyes fastened onto the mirrored slowly shaping mouth. The precise red bow was finished at last. Mrs. Whittle turned, looked briefly at Gertie, then spoke as she opened the desk drawer, and took out gloves, "Well, what is the matter? Did your child fail to pass? A percentage do, you know."

"No, he passed, " Gertie said, fighting to keep her voice smooth. "But - but you're his..." She had forgotten the name, the kind of teacher. "You've got him more'n th other teachers, an you'll keep on a haven him an..."

"Are you trying to say that I'm his home-room teacher?" Mrs. Whittle asked, drawing on a glove.

Gertie nodded.

"Well, what is the matter?" She was smoothing the drawn-on gloves finger by finger now.

"He - he don't seem to be a doen so good - not in his home room. He ain't happy; he don't like school, an I thought mebbe..."

Her words, though halting and stumbling as they were, caused Mrs. Whittle to glance up from the second glove, and for the first time the two women look at each other. Mrs. Whittle smiled, the red mouth widening below the old woman's angry glaring eyes. "And of course it's his teacher's fault your child is unhappy. Now just what do you expect me to do to make him happy?"

"That's what I come to ask you," Gertie said. "He kinda likes his other classes, an back home he was..."

"Back home," Mrs. Whittle said, as if she hated the words, her voice loaw, hissing, like a thin whip coming hard through the air, but not making much noise. "You hill - southerners who come here, don't you realize before you come that it will be a great change for your children? For the better, of course, but still a change. You bring them up here in time of war to an overcrowded part of the city and it makes for an overcrowded school. Don't you realize," she went on, looking again at Gertie, looking at her as if she alone were responsible for it all, "that until they built this wartime housing - I presume you live there - I never had more than thirty-two children in my section - and only one section." She opened her purse. "Now I have two sections - two home rooms, one in the morning with forty-three children, one in the afternoon with forty-two - many badly adjusted like your own - yet you expect me to make your child happy in spite of..." Words seemed inadequate, and she was silent while she reached into her purse.

"But I've got three more in school, and they git along an-"

"What did you say your name was?"

"Nevels. My boy's name is Reuben. Maybe you don't recollect him, but - "

"I don't what?" And she frowned as she might have at a child giving the wrong answer.

"'Recollect,' I said," Gertie answered.

"Does that mean 'remember'?"

When Gertie continued to stand in choked silence staring down at her, she went on, after taking a bunch of keys from her purse and closing it. "I do remember now - too well. Your children came up for discussion in faculty meeting the other day." She stopped to select a key, a small steel-colored one. "The others have, I understand, adjusted quite well, especially the younger boy and the older girl, but Reuben - I remember him," and she looked up from locking a desk drawer, toward a back seat in the row farthest from her desk and the windows. She looked down, choosing another key, then bent to the other drawer. "He has not adjusted. His writing is terrible - he's messy; quite good in math but his spelling is terrible. I'm giving him a U in conduct because he just won't get along with other children."

"He warn't bad to fight," Gertie said to the woman's back, for she had turned now to lock the cupboard doors.

"I have had one mother complain most bitterly. Her son had a toy gun. He was talking to Reuben, teasing him a little perhaps. You know how children tease - learning to take it is a part of their adjustment to life." She took out a ring holding car keys. "Reuben lost his temper - he's forever sullen with a chip on his shoulder - and bragged to the other boy that he wouldn't have a toy gun." She shook one drawer to make certain it was locked, shook the other, but looked at Gertie the better to emphasize her revelations. "He bragged he had a real gun all his own, and that he'd taken it off in the woods and hunted alone and that once he'd seen a bear. He never tried to kill it, just shot at it and it ran away, the boy said Reuben said. The boy, of course, called him a liar, and Reuben - are you certain he is only twelve years old? - slapped him down. The mother came to me. I told her to go to the principal." She turned toward the door, jingling the car keys impatiently.

Gertie's face was pale. Her wide mouth was a straight line above her square, outthrust chin, her big hands gripped into fists until the knuckle bones showed white, her voice husky, gasping with the effort to keep down all that rose within her. "Reuben warn't lyen. He's had a rifle since he was ten years old. They's bear an deer clost to our place back home. We're right nigh th edge of a gover'ment game preserve. One year th deer eat up my late corn."

She drew a long shivering breath. "I don't want any a my youngens ever a playen with a toy gun, a pointen it at one another, an a usen em fer walken canes er enything. Some day when they've got a real gun they'll fergit - an use it like a toy."

Mrs. Whittle smiled. "Your psychology, and your story, too, are - well - interesting and revealing, but..." She stepped into the hall, "I see no point in carrying this discussion further. He will have to adjust."

"Adjust?" Gertie strode ahead, turned and looked at the woman.

"Yes," Mrs. Whittle said, walking past her. "That is the most important thing, to learn to live with others, to get along, to adapt one's self to one's surroundings."

"You teach them that here?" Gertie asked in a low voice, looking about the dark, ugly hall.

"Of course. It is for children - especially children like yours - the most important thing - to learn to adjust."

"You mean," Gertie asked - she was pulling her knuckle joints now - "that you're a teachen my youngens so's that, no matter what comes, they - they can live with it."

Mrs. Whittle nodded. "Of course."

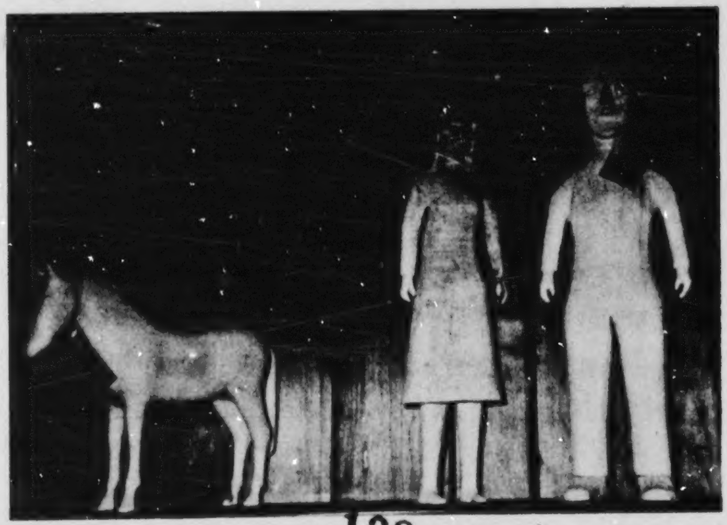
Gertie cracked a knuckle joint. "You mean that when they're through here, they could - if they went to Germany - start gitten along with Hitler, er if they went to - Russia, they'd git along there, they'd act like th Russians an be" - Mr. Daly's word was slow in coming - "communists - an if they went to Rome they'd start worshipen th pope?"

"How dare you?" Mrs. Whittle was shrill. "How dare you twist my words so, and refer to a religion on the same plane as communism? How dare you?"

"I was jist asken about adjustments," Gertie said, the words coming more easily, "an what it means."

"You know perfectly well I mean no such thing." Mrs. Whittle bit her freshly lipsticked lips. "The trouble is," she went on, "you don't want to adjust - and Reuben doesn't either."

"That's part way right," Gertie said, moving past her to the stairs. "But he cain't hep th way he's made. It's a lot more trouble to roll out steel - an make it like you want it - than it is biscuit dough."



WILD PLUMS

Two wild plum trees, weighted with ripe red plums until their boughs swayed, were beckoning for me to come. I'd watched these trees since last April when they were two white clouds of blossoms. They grew not far from the road where widower George Woods lived. He was now an old man and he didn't have a wife like I had to make wild-plum jelly for him.

"You ought to have spoken a long time ago for the plums," Deanems said. "There aren't many wild plums this year. And since these have grown where anybody who drives past can see them, no telling how many people have asked Mr. Woods for them."

"My grandfather used to know Mr. Woods' father and my father knew Mr. Woods and I know his five sons," I said. "Three generations of us have lived near each other and we've always been friends."

"But just knowing somebody and not speaking in advance for the plums might not get them," she said.

"But it will help here," I said.

"Oh, I hope you get them," Deanems said, "We don't have any more wild-plum jelly. And you know how well we like it."

"I sure do," I said. I could taste wild-plum jelly, just a little tart, spread over half a hot biscuit. I like to eat wild-plum jelly on hot biscuits on a winter morning, while I looked from our dining room window at the snow-covered hills. Then, I liked to follow the hot biscuit and wild-plum jelly with swallows of good hot coffee made from our freestone water, drawn by an oaken bucket from out the well in the yard. "I just have to get the plums," I said.

I got in my pickup truck and was off over the Valley Road. I simply had a two-gallon bucket on the truck floor near my feet. I simply had to have two gallons of plums. I wanted more if I could get them. I drove down the Sandy River Road and turned onto the Big River Highway. After driving a mile down Big River, I looked over to my left and there were the two plum trees bending with fruit. They looked like white clouds last April but now they looked like two red-sunset clouds sitting right down on the ground. And I saw old man George Woods walking down the road, stooped with age, a bucket in one hand and a cane in the other. He was walking toward the plum trees. He was walking toward those two red clouds of ripe-red plums, filled with the kind of juice it took to make good wild-plum jelly. I turned off the main road and drove up the lane just as he arrived at the plum trees.

"Howdy, Mr. Woods," I said in a friendly way. I wanted to be friendly because I wanted some of his wild plums. I got out of the truck. He set his bucket down in the road and extended his hand to me. "You've got some nice wild plums here," I said.

"Yes, I have," he said. "But I don't believe I know you."

"Mick Powderjay's boy, Shan," I said.

"Oh, yes. Old Mick, he was a good friend of mine," he spoke softly. "Too bad he had to leave this world. But I guess we've all got to go sometime."

"My Grandpa Powderjay used to live beside your father in Lantern County up in Big Sandy River Valley. My father and you were friends all your lives. And I know your five sons, Joe, John, Jack, Tom and George, Jr. too."

"Yes, for three generations we've been neighbors and friends," he said.

"Well, Mr. Woods. I've come to see if I could buy a couple of gallons of wild plums from you," I said.

"You got some last year from me didn't you?"

"Yes, I did," I replied,

"But didn't you speak for them in advance?"

"Yes, I did."

"And this year you haven't spoken for them?"

"That's right," I said.

"Did you know I have about twenty people ahead of you," he said. "I can't furnish all the wild plums the people want. If I were a younger man I'd set me a wild-plum orchard and sell wild plums. A lot of people, Shan, in this world are poor because they want to be poor. I could make a fortune from wild plums. Sell them at a dollar a gallon and they go like hot cakes, and one good tree will produce twenty gallons of plums. Not bad money for a wild-plum tree, is it?"

"No, it isn't," I replied.

"I'm past eighty years old now," he said. "It's too late to set a wild-plum orchard, but if I had known twenty-five years ago what I know now, I'd have made a fortune on wild plums. See, frost and freeze never gets them in the bloom in Big River Valley. I have plums here when no one else has them back in the county. "I'm so close to Big River here water and fog keeps frost and freeze away. Look on these trees. How many wild plums do you say is on one of these trees?"

"Forty gallons, I'd say," I told him.

"You're about right," he said. "I'm sorry, Shan. I don't have any for you because they 're all promised."

"I'm sorry too," I said. "I should have spoken for these earlier. Say if you live and I live until next year I'm speaking for four gallons right now."

"It's a deal," he said.

When I looked up at those red-laden branches, bending, bending dangerously low toward the ground, my mouth watered. "Oh, for just two gallons of those wild plums," I thought. "Just a gallon! Oh, for a half gallon! That good tart wild-plum jelly and hot biscuits would go wonderfully well this winter with good coffee made with freestone water from our well. Sit at our breakfast table and eat wild-plum jelly and drink hot coffee when the snow is on the ground and the cold angry winds go howling over our earth. How wonderful it would be."

"You've got a lot of young plum sprouts under the trees, haven't you, Mr. Woods," I said.

"Yes, enough to set out a young orchard if I were to dig them up and set them," he said.

"Now a lot of people would be afraid to get under those trees and pick up the plums," I said. "They're afraid of snakes. But I wouldn't be afraid of them."

"Talk on," he said. When he looked up at me his eyes had grown brighter. "What about your not being afraid of snakes?"

"Well, you know, Mr. Woods, there are only two snakes that are poisonous in this country, the copperhead and the rattlesnake," I said. "But if a man has enough sense not to kill blacksnakes and just leave the old harmless fellows around they'll take care of the copperheads."

"You're smarter than I thought," he said. "I don't know when I've heard a man talk with so much good sense. Talk on."

"Well, I just know a little about blacksnakes," I said. "I know enough that I never kill one. If one's stretched across the road on my farm and I'm driving that way, I stop the truck and make him crawl on. I never run over one with a car. Used to be copperheads were dangerous around our place. We live in a copperhead country. Anymore we seldom find a copperhead. Our blacksnakes have killed them. They're our friends."

"They sure are," he said. His old deep-lined face was smiling now. His dim eyes sparkled with new light. They shone like embers from their deep sockets under his shaggy brows. "Tell me more about blacksnakes. Every had any more experiences with them?"

"Yes, I've had two fine pets," I said. "A long time ago I caught a big fellow and brought him home to the barn and corncribs. I called him Old Ben. Well, he soon made friends with everybody, even with my mother who wasn't exactly friendly with any kind of snake. Later she was handling that affectionate old reptile like he was a piece of rope."

"That's just wonderful," he said. "What happened to him?"

"We kept Old Ben two years at our barn," I said. "He hibernated near a cliff by the barn his first winter. Came back in the spring. But he didn't get to hibernate the second winter. He made the mistake of crawling into our hog lot and the hogs got him."

"Too bad," he sighed. "Hogs will devour a blacksnake every time."

"Then I had another pet I called him Old Jackson," I said. "I have a building out behind the house where I do some book work and one day I looked up and a friendly old snake was crawling in at the door. I thought he'd come in to get a nest of wrens I had in this building, and, maybe he had. But I wouldn't let him have them. When he crawled toward the nest I picked him up and put him on the other side of the room. Since he wouldn't stay on his side of the room I brought me a switch in and I switched him and made him stay on his side. Well the young birds got big enough to fly and after they'd flown Old Jackson came every morning and spent the day with me for most of the summer. Then, my wife and I went on vacation and when we got back Old Jackson was gone. He's never come back and I've looked for him. I think somebody must have killed him."

"Ah, too bad," he said. "Say why haven't I known you before? I mean why haven't I known you better? I didn't know Old Mick had a boy like you. Come on over under the tree and let's get you some plums!"

"But..."

"Yes, I know they're promised," he said. "And I don't break my promises either. But I have eighty gallons of plums on these two trees. I can cut down the amount on some of the others and let you have plums. I feel like giving you all the plums on both trees."

"But, Mr. Woods, that would be too many," I said.

"Not for you if you wanted them," he said. "Since you've told me your stories about your snakes, I'll tell you mine. It's a story about love too."

George woods picked up his bucket from the road and I got mine from the truck and we stepped over the ditch and stood under one of the trees. A few of the over-ripe plums had fallen and burst, and their sweet plum juice was oozing from their thin red skins. But the yellow jackets and the honeybees had swarmed in to drink this juice. I wondered what wild-plum honey would be like and if it would be as good as wild-plum jelly.

I climbed up, stepping on lower branches until I could shake the tree. I gave it a little shake and the ripe plums rained down like big plump red raindrops. I thought I had shaken too many. The ground was covered.

"You might not have shaken enough," Mr. Woods said when I came from the tree. "We'll pick them up and see how many we have. If we don't have enough you can shake the tree again."

He picked up plums and put them in his bucket and I picked up plums and put them in my bucket.

"Shan, when I was a young man back up in Lantern County, I chose myself a mate, Martha Wells," he said. "She was my bride at eighteen and I was her groom at twenty. She bore us seven sons. Two of our boys died young, and remember George Jr. was killed by a train one night as he was walking along the tracks toward Blakesburg? He was a man of thirty then."

"Yes, I remember that," I said.

"Martha and I lived together fifty years and I lost her," he said. "We were in love with one another from the time we were small childhood sweethearts to the day she died. Oh, how I hated to lose her. I thought I'd die. I didn't think life was worth living. My boys had married off and had families and lived away from here. So living alone and being a lonely man, when Preacher John Morton died, I married his widow. Well four months after we married I buried her beside her husband. She was seventy-four then and I was seventy-five. After her death I was living alone again and a very lonely man. I needed a companion to live out the years with me. And I heard of Tom Jackson's widow, Grace, down at Farlington. So I went down there to see her. She was as lonely as I was and she wanted a companion too. She was seventy and I was seventy-six then. She was living with her forty-year old son who had never married. I didn't think too much of him from the start but his mother and I agreed to get married. So we were married and we came to that house right up there. And she closed the doors of her house. Willie, her son, came to live with us."

George Woods raised up from his stooped position. He threw his shoulders back so he could stand up straight and tall. And I raised up too and put a handful of nice plums in my bucket. I had just about filled my bucket and he had his bucket half-filled. Now we stood up straight to rest from stooping over and picking up plums.

"As I have said I didn't trust that no-good son of hers," he said. "He might not have been of sound mind. Anybody that would do what he did I am sure his mind wasn't exactly right. And I am positive that he is the reason that his mother and I are not living together today. She's a widow living in Farlington in her old home with her son and I'm a widower living here in Blakesburg in my old home all by myself. Let me tell you what happened."

He bent over and began to pick up plums again. And I bent over too and I began to pick them up to finish filling my bucket.

"Back when Martha and I were married I used to kill blacksnakes," he said. "I used to kill them and hang them on the fence in dry seasons to make it rain. Later I learned there was nothing to all that stuff. And I couldn't understand why people just wanted to kill a blacksnake. I couldn't understand why they didn't like a blacksnake. Martha was the same way. She liked them and I kept blacksnakes in my barn to crawl through the hay and get the mice. And I kept them in the corncribs to keep mice and rats from eating my corn. Then, we always had an old pet blacksnake around the house. But as I've told you I lost my Martha."

"Well, I don't know how Preacher John's widow Nancy would have liked my blacksnakes," he said. "I never asked her 'fore we were married after they hibernated. And she was dead and buried 'fore they were awakened from hibernation by the sounds of thunder and the warm late March rains. So after I put her away to rest beside her saintly husband, good old Preacher John, later in the spring, my two pet blacksnakes, Charlie and Emerine, were awakened by the sound of thunder and the feel of warm soft rain that soaked down to wet them. They awoke from their winter's sleep and came crawling back home. What a joy it was to have them back, for I was a lonely man."

"Another autumn came and in the old days I missed Charlie and Emerine, for they had hibernated somewhere around here," he continued. "But in the spring they awoke and came back home. I'd had Charlie five years. He was longer than I am tall, I got him over there in Darby's meadow when he ran over the mowed grass away from the mowing machine. I gave young Cyrus Darby a dollar to catch him for me. I never saw a prettier blacksnake. But he was as wild as a buck. After I got him in my hands and rubbed his long shining body he got real chummy. So I brought him home with me, put him in the barn loft to catch the mice. And later he came to the house. And he used to follow me into the basement and later through the house. Everywhere around this place friendly old Charlie followed me. What a wonderful pet he was!"

"Then, one day I was out on Little Sandy visiting my old friend Charlie Greene," he said. "His boy Earl was mowing the meadow and bragging about running over a blacksnake. I asked him the spot and he told me. I walked over where he'd killed the snake and he hadn't killed her at all. And when I picked her up, a nice female blacksnake, almost scared to death, I caressed her with my hand and I said to myself, 'A mate for Old Charlie.' So I brought her home with me and put her with Old Charlie. Well, I think they were mated for life. They took off together and they'd come following me every time I walked out into the yard. And when I brought my third bride and her son, Willie, home with me, my snakes met me in the yard. 'Snakes, snakes,' that son of hers shouted. "Where is there a hoe, George?' And I said to him, 'They're my pets. You kill my snakes and you'll leave this place faster than you came.' He didn't seem to understand how a man could have pet snakes. And I didn't like the look in his eyes when I told him."

I'd filled and heaped my bucket and now I began to help George Woods finish filling his bucket.

"I don't believe Grace liked my pet snakes," he said. "She might have been jealous of them the way they followed me all over the place. 'Just so they stay outside the basement and the house,' she said one day. But I'd had the snakes before I married her. Yet, I understood how she had never grown up with them and she might not have been exactly chummy with them. So, I heeded her warning and I just let them follow me to the door. I didn't let them go through the basement door with me. I didn't let them come in at the living room door anymore. I kept them outside."

"Spring had passed into summer," he talked on. "Then I missed my snakes. I kept on looking for them to return day after day. But they never returned. 'Funny about my pet, Old Charlie and Emerine,' I said one day when Grace, Willie and I were sitting at the dinner table. 'I never see them. I believe there has been some kind of foul play.' Grace and Willie didn't say anything but when I mentioned my snakes Willie looked at his mother. And I could see some guilt in his roving eye. 'Well, I'd better not find out if anybody killed them,' I said. 'There will be trouble.' The very next day, Willie said to his mother: 'Let's go back to Farlington to visit Uncle Eb and Aunt Sarah. I've had enough of here. I didn't like to live with snakes!'"

"When Grace caught the bus and went back down there I didn't say anything," George said. "But a lot of thoughts went through my mind. I didn't ask her if she was coming back. But I had a feeling she would be back. I knew now who had killed my snakes and I thought maybe she had had that son of hers kill them."

Now we had finished filling George Woods' bucket and had heaped the plums on top until they started rolling off. We stood up straight and threw our shoulders back.

"Well, did they come back?" I asked him.

"She came back but she didn't bring him," he replied. And when she came back I had a little piece of paper waiting for her to sign."

"What kind of paper?" I asked.

"A divorce paper," he said. "I let her go back to Farlington to her own people and that no-good son. And when she signed the paper, she said she had told him to kill my snakes and he was the one who did it. My, I was glad to get rid of her and him. Some strange people in this world. And even when a man lives to be as old as I am, after having all the experiences dealing with people that I have had, a man can get fooled in a woman. I didn't know that she was that kind. From the start I didn't trust her son but I had trusted her. So you see why I am a widower today."

"Yes, I understand," I said. "And I hate that you lost your pets."

He picked up his bucket of plums and I got mine. We walked from under the tree, stepped over the ditch to the lane road where I had parked my truck.

"Now I'll pay you for my plums and get going," I said. "My wife will be waiting to make plum jelly out of these. I'm so thankful you have let me have these." I took out two dollars from my pocket.

"Oh no, you don't pay me," he said. "I won't take a cent from you."

"Why not?" I asked him. "I don't expect you to give these plums to me."

"Yes, your bucket and mine," he said. "All four gallons. But you can bring my bucket back when you drive this way again. You're a sensible man. You're a man after my own heart. We see things alike. And you're about the only man I've ever talked to who sees things as I've seen them. This visit with you is worth all the plums on both trees."

"But Mr. Woods..."

"Go on and take these plums and do as I say," he interrupted me with a smile. His deep-lined face was smiling all over. And his dim eyes twinkled with light. "And tell your wife is she wants more plums to make more jelly to send you back in a hurry, for the people I've promised these plums to will be coming after them and they won't last long. I think your wife must be an understanding woman to like your snakes. I want her to have all the plums she wants to make wild-plum jelly.

DESSERTS PRESERVES

MOUNTAIN PASTRY

2 cups sifted flour
1/2 tsp. salt
1 cup shortening
6 tbsps. cold water

Mix flour and salt, cut in shortening, and add very cold water, a tablespoon at a time, using only enough to make a workable paste. Roll out and line pie pan. This is enough for two 9 in. pies, or one 9 in. double crust pie. Thorough chilling before rolling makes pastry easier to handle.

OL' TIMEY FRIED PIES

Stew dried apples (or any other dried fruit). Drain off all juice, mash well and sweeten. Make a rich pastry dough. Roll out and cut into 6 inch circles. Place the cooked fruit in center of circles, leaving a margin around edges. Fold over and moisten edges so they stick together. Press edges firmly together with a fork. Fry in deep fat, or in a small amount of fat in frying pan. Turn so pies will brown on both sides. These are also good with filling of mincemeat, or any thick preserves.

DRIED APPLE PIE

2 cups dried apples
1 cup molasses
1 tsp. allspice
1/2 tsp. ginger
1/2 tsp. cinnamon
1/4 tsp. cloves

Cook apples until tender. Roll out enough pastry for double crust pie. Mix all of the ingredients together. Line pie pan with pastry and pour in mixture. Put on top crust and flute edges together. Bake at 400 deg. about 40 minutes.

ANTAEUS

This was during the wartime, when lots of people were coming North for jobs in factories and war industries, when people moved around a lot more than they do now and sometimes kids were thrown into new groups and new lives that were completely different from anything they had ever knonw before. I remember this one kid, T.J. his name was, from somewhere down South, whose family moved into our building during that time. They'd come North with everything they owned piled into the back seat of an old-model sedan that you wouldn't expect could make the trip, with T.J. and his three younger sisters riding shakily on top of the load of junk.

Our building was just like all the others there, with families crowded into a few rooms, and I guess there were twenty-five or thirty kids about my age in that one building. Of course, there were a few of us who formed a gang and ran together all the time after school, and I was the one who brought T.J. in and started the whole thing.

The building right next door to us was a factory where they made walking dolls. It was a low building with a flat, tarred roof that had a parapet all around it about headhigh, and we'd found out a long time before that no one, not even the watchman, paid any attention to the roof, because it was higher than any of the other buildings around. So my gang used the roof as a headquarters. We could get up there by crossing over to the fire escape from our own roof on a plank and then going on up. It was a secret place for us, where nobody else could go without our permission.

I remember the day I first took T.J. up there to meet the gang. He was a stocky, robust kid with a shock of white hair, nothing sissy about him except his voice; he talked in this slow, gentle voice like you never heard before. He talked different from any of us, and you noticed it right away. But I liked him anyway, so I told him to come on up.

We climbed up over the parapet and dropped down on the roof. The rest of the gang were already there.

"Hi," I said. I jerked my thumb at T.J. "He just moved into the building yesterday."

He just stood there, not scared or anything, just looking, like the first time you see somebody you're not sure you're going to like.

"Hi," Blackie said. "Where are you from?"

"Marion County," T.J. said.

We laughed. "Marion County?" I said. "Where's that?"

He looked at me for a moment like I was a stranger too. "It's in Alabama," he said like I ought to know where it was.

"What's your name?" Charley said.

"T.J," he said, looking back at him. He had pale blue eyes that looked washed-out, but he looked directly at Charley, waiting for his reaction. He'll be all right, I thought. No sissy in him, except that voice. Who ever talked like that?

"T.J.," Blackie said. "That's just initials. What's your real name? Nobody in the world has just initials."

"I do," he said. "And they're T.J. That's all the name I got." His voice was resolute with the knowledge of his rightness, and for a moment no one had anything to say. T.J. looked around at the rooftop and down at the black tar under his feet. "Down yonder where I come from," he said, "we played out in the woods. Dont' you-all have no woods around here?"

"Naw," Blackie said. "There's the park a few blocks over, but it's full of kids and cops and old women. You can't do a thing."

T.J. kept looking at the tar under his feet. "You mean you ain't got no fields to raise nothing in, no watermelons or nothing?"

"Naw," I said scornfully. "What do you want to grow something for? The folks can buy everything they need at the store."

He looked at me again with that strange, unknowing look. "In Marion County," he said, "I had my own acre of cotton and my own acre of corn. It was mine to plant and make ever' year."

He sounded like it was something to be proud of, and in some obscure way it made the rest of us angry. Blackie said, "Who'd want to have their own acre of cotton and corn? That's just work. What can you do with an acre of cotton and corn?"

T.J. looked at him. "Well, you get part of the bale offen your acre," he said seriously. "And I fed my acre of corn to my calf."

We didn't really know what he was taking about, so we were more puzzled than angry; otherwise, I guess, we'd have chased him off the roof and wouldn't let him be part of our gang. But he was strange and different, and we were all attracted by his stolid sense of rightness and belonging, maybe by the strange softness of his voice contrasting our own tones of speech into harshness.

He moved his foot against the black tar. "We could make our own field right here," he said softly, thoughtfully. "Come spring we could raise us what we want to - watermelons and garden truck and no telling what all."

"You'd have to be a good farmer to make these tar roofs grow any watermelons," I said. We all laughed.

But T.J. looked serious. "We could haul us some dirt up here," he said. "And spread it out even and water it, and before you know it, we'd have us a crop in here." He looked at us intently. "Wouldn't that be fun?"

"They wouldn't let us," Blackie said quickly.

"I thought you said this was you-all's roof," T.J. said to me. "That you-all could do anything you wanted to up here."

"They've never bothered us," I said. I felt the idea beginning to catch fire in me. It was a big idea, and it took a while for it to sink in; but the more I thought about it, the better I liked it. "Say," I said to the gang. "He might have something there. Just make us a regular roof garden, with flowers and grass and trees and everything. And all ours, too," I said. "We wouldn't let anybody up here except the ones we wanted to."

"It'd take a while to grow trees," T.J. said quickly, but we weren't paying any attention to him. They were all talking about it suddenly, all excited with the idea after I'd put it in a way they could catch hold of it. Only rich people had roofgardens, we knew, and the idea of our own private domain excited them.

"We could bring it up in sacks and boxes," Blackie said. "We'd have to do it while the folks weren't paying any attention to us, for we'd have to come up to the roof of our building and then cross over with it."

"Where could we get the dirt?" somebody said worriedly.

"Out of those vacant lots over close to school," Blackie said. "Nobody'd notice if we scraped it up."

I slapped T.J. on the shoulder. "Man, you had a wonderful idea," I said, and everybody grinned at him remembering that he had started it. "Our own private roof garden."

He grinned back. "It'll be ourn," he said. "All ourn." Then he looked thoughtful again. "Maybe I can lay my hands on some cotton seed, too. You think we could raise us some cotton?"

We'd started big projects before at one time or another, like any gang of kids, but they'd always petered out for lack of organization and direction. But this one didn't; somehow or other T.J. kept it going all through the winter months. He kept talking about the watermelons and the cotton we'd raise, come spring, and when even that wouldn't work, he'd switch around to my idea of flowers and grass and trees though he was always honest enough to add that it'd take a while to get any trees started. He always had it on his mind and he'd mention it in school, getting them lined up to carry dirt that afternoon, saying in a casual way that he reckoned a few more weeks ought to see the job through.

Our little area of private earth grew slowly. T.J. was smart enough to start in one corner of the building, heaping up the carried earth two or three feet thick so that we had an immediate result to look at, to contemplate with awe. Some of the evenings T.J. alone was carrying earth up to the building, the rest of the gang distracted by other enterprises or interests, but T.J. kept plugging along on his own, and eventually we'd all come back to him again and then our own little acre would grow more rapidly.

He was careful about the kind of dirt he'd let us carry up there, and more than once he dumped a sandy load over the parapet into the areaway below because it wasn't good enough. He found out the kinds of earth in all the vacant lots for blocks around. He'd pick it up and feel it and smell it, frozen though it was sometimes, and then he'd say it was good growing soil or it wasn't worth anything, and we'd have to go on somewhere else.

Thinking about it now, I don't see how he kept us at it. It was hard work, lugging paper sacks and boxes of dirt all the way up the stair of our own building, keeping out of the way of grownups so they wouldn't catch on to what we were doing. They probably wouldn't have cared. For they didn't pay much attention to us, but we wanted to keep it a secret anyway. Then we had to go through the trapdoor to our roof, teeter over a plank to the fire escape, then climb two or three stories to the parapet and drop down onto the roof. All that for a small pile of earth that sometimes didn't seem worth the effort. But T.J. kept the vision bright within us, his words shrewd and calculated toward the fulfillment of his dream; and he worked harder than any of us. He seemed driven toward a goal that we couldn't see, a particular point in time that would be definitely marked by signs and wonders that only he could see.

The laborious earth just lay there during the cold months, inert and lifeless, the clods lumpy and cold under our feet when we walked over it.

But one day it rained, and afterward there was a softness in the air, and the earth was live and giving again with moisture and warmth.

That evening T.J. smelled the air, his nostrils dilating with the odor of the earth under his feet. "It's spring," he said, and there was a gladness rising in his voice that filled us all with the same feeling. "It's mighty late for it, but it's spring. I'd just about decided it wasn't never gonna get here at all."

We were all sniffing at the air, too, trying to smell it the way that T.J. did, and I can still remember the sweet odor of the earth under our feet. It was the first time in my life that spring and spring earth had meant anything to me. I looked at T.J. then, knowing in a faint way the hunger within him through the toilsome winter months, knowing the dream that lay behind his plan. He was a new Antaeus, preparing his own kind of strength.

"Planting time," he said. "We'll have to find us some seed."

"What do we do?" Blackie said. "How do we do it?"

"First we'll have to break up the clods," T.J. said. "That won't be hard to do. Then we plant the seed, and after a while they come up. Then you got you a crop." He frowned. "But you ain't got it raised yet. You got to tend it and hoe it and take care of it, and all the time it's growing and growing. While you're awake and while you're asleep. Then you lay it by when it's growed and let it ripen, and then you got you a crop."

"There's those wholesale seed houses over on Sixth," I said. "We could probably swipe some grass seed over there."

T.J. looked at the earth. "You-all seem mighty set on raising some grass," he said. "I ain't never put no effort into that. I spent all my life trying not to raise grass."

"But it's pretty," Blackie said. "We could play on it and take sunbaths on it. Like having our own lawn. Lots of people got lawns."

"Well," T.J. siad. He looked at the rest of us, hesitant for the first time. He'd kept on looking at us for a moment. "I did have it in mind to raise some corn and vegetables. But we'll plant grass."

He was smart. He knew where to give in. And I don't suppose it made any difference to him, really. He just wanted to grow something, even if it was grass.

"Of course," he said, "I do think we ought to plant a row of watermelons. They'd be might nice to eat while we was a-laying on that grass."

We all laughed. "All right," I said. "We'll plant us a row of watermelons."

Things went very quickly then. Perhaps half the roof was covered with the earth, the half that wasn't broken by ventilators, and we swiped pocketfuls of grass seed from the open bins in the wholesale seed house, mingling among the buyers on Saturdays and during the school lunch hour. T.J. showed us how to prepare the earth, breaking up the clods and smoothing it and sowing the grass seed. It looked rich and black now with moisture, receiving of the seed, and it seemed that the grass sprang up overnight, pale green in the early spring.

We couldn't keep from looking at it, unable to believe that we had created this delicate growth. We looked at T.J. with understanding now, knowing the fulfillment of the plan he had carried along within his mind. We had worked without full understanding of the task, but he had known all the time.

We found that we couldn't walk or play on the delicate blades, as we had expected to, but we didn't mind. It was enough just to look at it, to realize that it was the work of our own hands, and each evening the whole gang was there, trying to measure the growth that had been achieved that day.

One time a foot was placed on the plot of ground, one time only, Blackie stepping onto it with sudden bravado. Then he looked at the crushed blades and there was shame in his face. He did not do it again. This was his grass, too, and not to be desecrated. No one said anything, for it was not necessary.

T.J. had reserved a small section for watermelons, and he was still trying to find some seed for it. The wholesale house didn't have any watermelon seed, and we didn't know where we could lay our hands on them. T.J. shaped the earth into mounds, ready to receive them, three mounds lying in a straight line alon the edge of the grass plot.

We had just about decided that we'd have to buy the seed if we were to get them. It was a violation of our principles, but we were anxious to get the watermelons started. Somewhere or other, T.J. got his hands on a seed catalog and brought it one evening to our roof garden.

"We can order them now," he said, showing us the catalog. "Look!"

We all crowded around, looking at the fat, green watermelons pictured in full color on the pages. Some of them were split open, showing the red, tempting meat, making our mouths water.

"Now we got to scrape up some seed money," T.J. said, looking at us. "I got a quarter. How much you-all got?"

We made up a couple of dollars between us and T.J. nodded his head. "That'll be more than enough. Now we got to decide what kind to get. I think them Kleckley Sweets. What do you-all think?"

He was going into esoteric matters beyond our reach. We hadn't even known there were different kinds of melons. So we just nodded our heads and agreed that yes, we thought the Kleckley Sweets too.

"I'll order them tonight," T.J. said. "We ought to have them in a few days."

"What are you boys doing up here?" an adult voice said behind us.

It startled us, for no one had ever come up here before in all the time we had been using the roof of the factory. We jerked around and saw three men standing near the trapdoor at the other end of the roof. They weren't policemen or night watchmen , but three men in plump business suits looking at us. They walked toward us.

"What are you boys doing up here?" the one in the middle said again.

We stood still, guilt heavy among us, levied by the tone of the voice, and looked at the three strangers.

The men stared at the grass flourishing behind us. "What's this?" the man said. "How did this get up here?"

"Sure is growing good, ain't it?" T.J. said conversationally. "We planted it."

The men kept looking at the grass as if they didn't believe it. It was a thick carpet over the earth now, a patch of deep greenness startling in the sterile industrial surroundings.

"Yes, sir," T.J. said proudly. "We toted that earth up here and planted that grass." He fluttered the seed catalog. "And we're just fixing to plant us some watermelon."

The man looked at him then, his eyes strange and faraway. "What do you mean, putting this on the roof of my building?" he said. "Do you want to go to jail?"

T.J. looked shaken. The rest of us were silent, frightened by the authority of his voice. We had grown up aware of adult authority, of policemen and night watchmen and teachers, and this man sounded like all the others. But it was a new thing to T.J.

"Well, you wan't using the roof," T.J. said. He paused a moment and added shrewdly, "So we just thought to pretty it up a little bit."

"And sag it so I"d have to rebuild it," the man said sharply. He started to turn away, saying to another man beside him, "See that all that junk is shoveled off by tomorrow."

"Yes, sir," the man said.

"T.J. started forward. "You can't do that," he said. "We toted it up up here, and it's our earth. We planted it and raised it and toted it up here."

The man stared at him coldly. "But it's my building," he said. "It's to be shoveled off tomorrow."

"It's our earth," T.J. said desperately. "You ain't got no right!"

The men walked on without listening and descended clumsily through the trapdoor. T.J. stood looking after them, his body tense with anger, until they had disappeared. They wouldn't even argue with him, wouldn't let him defend his earth-rights.

He turned to us. "We won't let 'em do it," he said fiercly. "We'll stay up here all day tomorrow and the day after that, and we won't let 'em do it."

We just looked at him. We knew that there was not stopping it.

He saw it in our faces, and his face wavered for a moment before he gripped it into determination. "They ain't got no right," he said. "It's our earth. It's our land. Can't nobody touch a man's own land.

We kept on looking at him, listening to the words but knowing that it was no use. The adult world had descended on us even in our richest dream, and we knew there was no calculating the adult world, no fighting it, no winning against it.

We started moving slowly toward the parapet and the fire escape, avoiding a last look at the green beauty of the earth that T.J. had planted for us, had planted deeply in our minds as well as in our experience. We filed slowly over the edge and down the steps to the plank, T.J. coming last, and all of us could feel the weight of his grief behind us.

"Wait a minute," he said suddenly, his voice harsh with the effort of calling.

We stopped and turned, held by the tone of his voice, and looked up at him standing above us on the fire escape.

"We can't stop them?" he said, looking down at us, his face strange in the dusky light. "There ain't no way to stop 'em?"

"No," Blackie said with finality. "They own the building."

We stood still for a moment, looking up at T.J., caught into inaction by the decision working in his face. He stared back at us, and his face was pale and mean in the poor light, with a bald nakedness in his skin like cripples have sometimes.

"They ain't gonna touch my earth," he said fiercly. "They ain't gonna lay a hand on it! Come on."

He turned around and started up the fire escape again, almost running against the effort of climbing. We followed more slowly, not knowing what he intended. By the time we reached him, he had seized a board and thrust it into the soil, scooping it up and flinging it over the parapet into the areaway below. He straightened and looked at us.

"They can't touch it," he said. "I won't let 'em lay a dirty hand on it!"

We saw it then. He stooped to his labor again and we followed, the gusts of his anger moving in frenzied labor among us as we scattered along the edge of earth, scooping it and throwing it over the parapet, destroying with anger the growth we had nurtured with such tender care. The soil carried so laboriously upward to the light and the sun cascaded swiftly into the dark areaway, the green blades of grass crumpled and twisted in the falling.

He took less time that you would think; the task of destruction is infinitely easier than that of creation. We stopped at the end, leaving only a scattering of loose soil, and when it was finally over, a stillness stood among the group and over the factory building. We looked down at the bare sterility of black tar, felt the harsh texture of it under the soles of our shoes, and the anger had gone out of us, leaving only a sore aching in our minds like overstretched muscles.

T.J. stood for a moment, his breathing slowing from anger and effort, caught into the same contemplation of destruction as all of us. He stooped slowly, finally, and picked up a lonely blade of grass left trampled under our feet and put it between his teeth, tasting it, sucking the greenness out of it into his mouth. Then he started walking toward the fire escape, moving before any of us were ready to move, and disappeared over the edge.

We followed him, but he was already halfway down to the ground, going on past the board where we crossed over, climing down into the areaway. We saw the last section swing down with his weight, and then he stood on the concrete below us, looking at the small pile of anonymous earth scattered by our throwing. Then he walked across the place where we could see him and disappeared toward the street without glancing back, without looking up to see us watching him.

They did not find him for two weeks. Then the Nashville police caught him just outside the Nashville freight yards. He was walking along the railroad track, still heading south, still heading home.

As for us, who had no remembered home to call us, none of us ever again climbed the escapeway to the roof.

SUBJECT AREA:

ACTIVITY:

GRADE LEVEL:

GOAL: Students will be able to identify and describe aspects of Appalachian culture as revealed in several selections of poetry, folk tales, and short stories.

OBJECTIVE: Students will be able to identify basic themes in selected Appalachian poems, e.g. beauty of nature, independence, love of place, and exploitation of man and the earth.

MATERIALS: Poetry handouts - "Elixir", "Two Portraits", "The Brier Losing Touch With His Traditions", "Christmas in Coaltown", and "Black Waters".

PROCEDURE:

1. List the following themes on the board:
    a) beauty of nature
    b) independence
    c) love of place
    d) exploitation of man and the earth

2. Tell the students that they will read several poems by Appalachian writers. Explain that many Appalachian poems deal with the four themes that are listed on the board.

3. Discuss the meaning of the four themes, e.g. what is love of place? (here it refers to love of Appalachia or place of birth) and what does exploitation mean? How can one exploit the earth?

4. Read aloud or pass out copies of "Elixir" by John D. Engle, Jr.

5. Ask if any of the students know what an elixir is. If not, explain that it is a medicine thought to prolong life.

    Discussion Questions:

    a) Why is the poem named "Elixir"?
    b) How does Grandma feel about city life? Give examples.
    c) How does Grandma feel about country life? Give examples.
    d) What happens to Grandma who wants "to go back to the hills to die"?
    e) Which of the 4 themes on the board does this poen exhibit? (love of place)

6. Define the following terms to be found in next poetry selections: lithe, keen, caste, gnarled, swarthy, rapture, murmur, "lot is cast".

Discussion Questions:

a) What are some characteristics of the "Mountain Man"?
b) What do you think it means when the poet states that the Mountain Man is "enslaved to circumstance"?
c) What are some characteristics of the "Mountain Woman"?
d) Does the mountain woman complain about her life?
e) Which of the 4 themes on the board does this poem exhibit? (independence) Give examples for your answer.

7. Read aloud or pass out copies of "Two Portraits" by Don L. West.

8. Pass out copies of "The Brier Losing Touch with His Traditions". Explain that a "Brier" is a southern Appalachian migrant to midwestern industrial centers. (The Brier in this poem is such a migrant who has come home. He knows that the name is derogatory but he believes Brier can be beautiful.)

9. Read the poem aloud.

Discussion Questions:

a) What happens to the Brier when he moves to Cincinnati?
b) How does it affect his chair making business?
c) After the Brier moves back to Kentucky, how does he spend his spare time?
d) Which life did he like better?
e) How do you think the poet feels about the Brier?
f) Which of the 4 themes do you think this poem exhibits? (love of place - by the poet) Why do you think so?

10. Pass out copy of the poem "Christmas in Coaltown".

11. Define the terms: poke, slate, company store. Explain that "left" means "lift".

12. Read poem aloud.

Discussion Questions:

a) What do the men in the poem do for a living?
b) What are they doing on this night?
c) What gifts do the children receive?
d) What do the men wish they could give for gifts?
e) Why might not the children laugh for the rest of the year?
f) Which of the 4 themes on the board do you think this poem represents? (exploitation of man) Why do you think so? Discuss further the concept of company town, and how people are pretty much at the mercy of the company.

13. Read "Black Waters" by Jean Ritchie. (This selection is a ballad, but is used here as a poetry selection.)

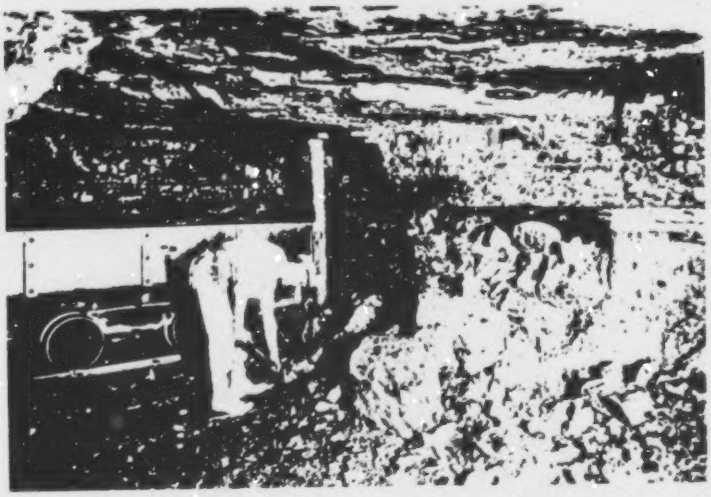
Discussion Questions:

a) What has happened to the man's land in this poem?
b) How does the man feel?
c) What did the land look like before the mining company came in?

d) What would the man do if he had $10 million?
e) Which of the 4 themes does this poem exhibit? (beauty of nature and exploitation of the earth and man) Give examples to support your answer.

SUGGESTED ACTIVITIES

1. Ask students to collect pictures that would depict the 4 themes studied. Make a collage to exhibit.
2. Retell one of the poems as a short story.
3. Have students make up their own poem to demonstrate one of the 4 themes. Student should adapt it to own life.
4. Do research work on the mining industry in Appalachia and how it has affected the people and the land.



ELIXIR

by

John D. Engle, Jr.

"I reckon I'm done for," Grandma said
"I'd like to go back to the hills to die.
I'm tired of city ways and city bread.
I want to go where there is earth and sky,
Back where a body can look out and see
More than clouds of soot and a grimy wall --
Where there are flowers and where a friendly tree
Cradles a bird that has a welcome call."

So Andy quit his job, and I quit mine.
We loaded our belongings on a truck
And movved back to the land of laurel and pine --
Back to our birthright and our mountain luck.
And Grandma, who was wasting all away,
Is now quite well and working every day!

TWO PORTRAITS

Don I. West

MOUNTAIN MAN

In the teeth of the wind
He strides,
Lean and lithe.
Iron muscles,
Steel jaws,
Keen eyes --
These are his talents.
Father of strong men,
Son of the soil,
He knows no fear.

Mountain men
Know no master,
No superior,
No caste;
Enslaved to circumstance
They live their life.

MOUNTAIN WOMAN

Daughter of the hills,
Mother of rough men,
She fears no task.
Days...months...years
She toils;
She knows no rest.
Rugged frame,
Gnarled hands,
Sunken eyes,
Swarthy skin --
These are her fortune.

Mountain women
Count not the price
Of beauty,
Know not the rapture
Of joyous visions.
Their lot is cast;
They murmur not.

THE BRIER LOSING TOUCH WITH HIS TRADITIONS

by

Jim Wayne Miller

Once he was a chairmaker
People up north discovered him.
They said he was "an authentic mountain craftsman."
People came and made pictures of him working,
wrote him up in the newspapers.

He got famous.
Got a lot of orders for his chairs.

When he moved up to Cincinnati
so he could be closer to his market
(besides, a lot of his people lived there now)
he found out he was a Brier.

And when his customers found out
he was using an electric lathe and power drill
just to keep up with all the orders,
they said he was losing touch with his traditions.
His orders fell off something awful.
He figured it had been a bad mistake
to let the magazine people take those pictures
of him with his power tools, clean-shaven,
wearing a flowered sport shirt and drip-dry pants.

So he moved back down to east Kentucky.
Had himself a brochure printed up
with a picture of him using his hand lathe,
bearded, barefoot, in faded overalls.

Then when folks would come from the magazines,
he'd get rid of them before suppertime
so he could put on his shoes, his flowered sport shirt
and double-knit pants, and open a can of beer
and watch the six-thirty news on tv
out of New York and Washington.

He had to have some time to be himself.

CHRISTMAS IN COALTOWN

by

Billy Edd Wheeler

Tonight the men left pokes instead of coal.
Their backs are puzzled by the lack of weight
And wish it were as easy lifting slate.
This work is play and good for a miner's soul.

They ride in the company truck by every door
Opening as they approach from the house below.
The fire spreads across the bluish snow.
Tinting bearers of gifts from the company store.

And not a man but wishes these light sacks
Of nuts and candy and sweet tangerines
Were costlier gifts to suit the children's dreams,
Toys, and clothes to wear upon their backs.

But the men laugh. They laugh and they spread cheer
To the kid who takes a bag and darts back in
Behind the window, sending out his grin.
They may not laugh again the rest of the year.

BLACK WATERS

by

Jean Ritchie

I come from the mountains, Kentucky's my home,
Where the wild deer and the black bear so lately did roam;
By cool rushing water-falls the wild flowers dream,
And through every green valley there runs a clear stream.
Now there's scenes of destruction on every hand,
And there's only black waters run down through my land.

O the quail, she's a pretty bird, she sings a sweet tongue;
In the roots of tall timbers she nests with her young.
But the hillside explodes with the dynamite's roar,
And the songs of the small birds shall sound there no more.
And the hillsides come a-sliding so awful and grand,
And the flooding black waters rise over my land.

In the rising of the springtime we planted our corn,
In the ending of the springtime we buried a son,
In summer come a nice man, said, "Everything's fine --
My employer just requires a way to his mine" --
Then they threw down my mountain and covered my corn,
And the grave on the hillside's a mile deeper down,
And the man stands and talks with his hat in his hand
As the poisonous water spreads over my land.

Well, I ain't got no money and not much of a home;
I own my own land, but my land's not my own.
But if I had ten million -- somewheres therabouts --
I would buy Perry County and I'd run 'em all out!
Set down on the bank with my bait in my can,
And just watch the clear waters run down through my land!
    Well, wouldn't that be like the old Promised Land?
    Black waters, black waters no more in my land!

SUBJECT AREA: Appalachian Culture

ACTIVITY: Students will be able to identify and describe aspects of Appalachian culture as revealed in several selections of poetry, folk tales, and short stories.

GRADE LEVEL:

OBJECTIVES:

1. Students will understand the significance of the oral tradition as a part of Appalachian literature.
2. Students will be able to define "folk tale" and list two examples of types of Appalachian folk tales.
3. Students will read a variety of folk tales and identify the main theme.

MATERIALS: "Oral Tradition," handout, "Jack in the Giant's Newground," "Jack and the Robbers," "Appalachian Dialect in the Jack Tales," "Gallymanders, Gallymanders!," "The Tall Cornstalk," Davy Crockett," "Daniel's Dear," and "John Henry."

PROCEDURES:

1. Ask six students to go out in the hall and close the door.
2. Tell a rather lengthy joke or a short story to the rest of the class.
3. Ask one student from the hall to come back into the room and have one of the students in class repeat the joke or story. The person who has just heard it will retell it to the next person to return to the room, and so on.
4. As the last person retells the story to the class, there should be several variations to the joke. It may no longer even be funny.
5. Have the students discuss the discrepancies, how they came about, and how they helped or hurt the story.
6. Ask the students how many of them tell jokes or stories to others and explain that they are going to learn about and read several different types of stories.
7. Pass out the handout "Oral Tradition" and read aloud with class. (You may wish to discuss meaning of "tradition" first.)
8. Ask the students if they can think of why story telling became so popular in the Appalachian regions. (isolation from others, need for recreation, many couldn't read or write, occupy children while they were working).

9. Explain that they are going to read several "folk tales" from the Appalachian region. Ask the students if they can define "folk tale." If a satisfactory definition is not forthcoming, use the following:

> folk tale - various types of traditional stories known by the folk and passed from one generation (or from one individual) to another by word of mouth using the everyday language of the people.

10. List the following types of folk tales on the board.

    1) legends
    2) fairy tales
    3) animal tales
    4) Jack tales
    5) ghost tales
    6) grandfather tales
    7) tall tales

11. Explain that all of these types of tales are found in Appalachian storytelling. Ask if the students can give any examples of the types of tales listed. (These do not have to be Appalachian.) E.g., Paul Bunyan (tall tale), Cinderella (fairy tale), Legend of Sleepy Hollow (legend), Aesop's Fables (animal tales), etc.

12. Ask the students how many have heard the story of "Jack and the Beanstalk." Explain that the Jack tales are based on this character and he is also a giant killer. Jack has two brothers, Will and Tom. His fantastic adventures begin from everyday experiences and he always returns to the common life of the farm people.

13. Distribute copies of the Jack tales "Jack in the Giant's Newground" and "Jack and the Robbers."

14. Distribute the handout "Appalachian Dialect in the Jack Tales."

15. Explain what a dialect is and that many words from the tales are in dialect.

    definition: dialect: a regional variety of language distinguished by differences in vocabulary, grammar, and pronunciation from other regions.

16. Discuss different aspects of Appalachian dialect from the handout before reading the tales.

17. Read the Jack tales orally.

DISCUSSION QUESTIONS

A. What is similar about the beginning of the two stories?

B. How does Jack solve his problems in both stories?

C. At the end, where do we find Jack in both stories?

D. What do you think the theme of each tale is?

E. What might the animals symbolize in "Jack and the Robbers"?

F. What are the similarities between "Jack and the Beanstalk" and these Jack tales? (Mother or father gets mad at Jack and he leaves home, meets giant [or bad guys], uses brain to outfox his adversary, returns to his normal life at the end as if nothing happened.)

18. Tell students that they are going to read a second type of tale found in Appalachian literature. These are called grandfather tales and originated from people in North Carolina and Virginia. They have been handed down for generations and probably get their name because the grandfather of the family, tells a lot of tales. These tales are told to grown-ups and children alike.

19. Distribute copies of "Gallymanders! Gallymanders!" and read orally.

DISCUSSION QUESTONS

A. What kind of person is the old woman?

B. What does she tell the girls who work for her before she goes out?

C. If someone tells you not to look at something or do something, what happens?

D. What kind of girl was the first worker?

E. What kind of girl was the second worker?

F. What do you think the main theme of this story is? Are there others?

G. Do you think the woman ever found her money? Did you want her to?

20. Ask students if any of them know what a tall tale is. After it has been defined, have students give examples of tall tales, e.g., Paul Bunyan.

definition: Tall tale - a story that uses exaggeration and makes something or someone appear much greater than it is.

21. Have each student write down two exaggerations, collect them and read them aloud to the class. (Tell them to be outrageous.)

22. Pass out copies of "The Tall Cornstalk" and read aloud with the class.

23. Ask students to give examples of exaggeration from the story. What makes these examples funny?

24. What do you think the author's purpose was in writing this tale? (To entertain.)

25. Get into groups of 3 or 4 and write a tall tale. Try to exaggerate as much as possible.

Some Suggested Topics

The Strongest Football Player
The Tallest Basketball Player
The Biggest Eater (fattest person)
The Smartest Student
The Meanest Animal
The Strangest Day

26. Define the term legend for the students.

definition: Legend - a story of the past that may or may not be true.

27. Ask the students if they can name any legends? E.g., Robin Hood, Davy Crockett, etc.

28. Pass out copies of "Davy Crockett." Explain that Davy Crockett was a real person, but that stories told about him are not necessarily factual.

29. Read the story.

DISCUSSION QUESTIONS

A. On the first page, what explanation is given for how stories change through the years?

B. What are some things Davy Crockett is famous for? (Indian fighter, bear hunter, congressman.)

C. How was the legend of Davy Crockett helped along? (Through comic almanacs which told tall tales of Davy.)

D. Besides being a legend, what other type of tale that we've studied is this an example of? (tall tales)

E. What are some exaggerated things Davy Crockett is said to have done?

F. List some facts from the story that are probably true.

Oral Tradition

Storytelling is one of the oldest forms of communication and amusement. From the beginning of language, the story has been the result of real happenings, imagination, and the relationship between the two. The good storyteller, with a good story, can charm almost any child, and grownups as well. In Appalachia, there has been a rich tale telling tradition.

The oral, or spoken, tradition is the passing on of knowledge, tales, riddles, songs, and beliefs by word of mouth, from one generation to the next. The content of this tradition might be thought of as literature that people carry around in their heads.

In Appalachia there is a rich tale-telling tradition. The teller of tales was a treasured person before the days of radio and television. He or she still is in some areas of the mountains.

The storyteller was one who took the trouble to learn all of the tales he could from the older storytellers and who had a natural talent for presenting them. He or she was a person of sharp imagination, a colorful way of speaking, and the ability to enhance and the ability to enhance stories with dramatic voice tones. The good storyteller did not depend on imitating another teller or trying to memorize his exact words. He would get the elements of the story and the characters in his mind, then describe it in his own way. Thus, the story was always changing.

The art of storytelling is becoming more popular again, after many slow years brought on by movies and television. There is now a national storyteller's festival each year at Jonesboro, Tennessee. Storytellers are featured in other festivals and in libraries and schools. The oral tradition has helped to meet the artistic, spiritual and even practical needs of the people.

JACK IN THE GIANTS' NEWGROUND

One time away back years ago there was a boy named Jack. He and his folks lived off in the mountains somewhere and they were awful poor, just didn't have a thing. Jack had two brothers, Will and Tom, and they are in some of the Jack tales, but this one I'm fixin' to tell you now, there's mostly just Jack in it.

Jack was awful lazy sometimes, just wouldn't do ary lick of work. His mother and his daddy kept tryin' to get him to help, but they couldn't do a thing with him when he took a lazy spell.

Well, Jack decided one time he'd pull out from there and try his luck in some other section of the country. So his mother fixed him up a little snack of dinner, and he put on his old raggedy hat and lit out.

Jack walked on, walked on. He eat his snack 'fore he'd gone very far. Sun commenced to get awful hot. He traveled on, traveled on, till he was plumb out of the settle-ment what he knowed. Hit got to be about twelve, sun just a-beatin' down, and Jack started gettin' hungry again.

He came to a fine smooth road directly, decided he'd take that, see where it went, what kind of folks lived on it. He went on, went on, and pretty soon he came to a big fine stone house up above the road. Jack stopped. He never had seen such a big house as that before. Then he looked at the gate and saw it was made out of gold. Well, Jack 'lowed some well-doin' folks must live there, wondered whether or no they'd give him his dinner. Stepped back from the gate, hollered, "Hello!"

A man came to the door, says, "Hello, stranger. What'll yer have?"

"I'm a-lookin' for a job of work."

"Don't know as I need to hire anybody right now. What's your name?"

"Name's Jack."

"Come on up, Jack, and sit a spell. Ain't it pretty hot walkin'?"

"Pretty hot," says Jack.

"Come on up on the porch and cool off. You're not in hurry, are ye?"

Jack says, "Well, I'll stop a little while, I reckon."

Shoved back that gold gate and marched on in. The man reached in the door and pulled out a couple of chairs. Jack took one and they leaned back, co-menced smokin'. Directly Jack says to the man, "What did you say your name was, mister?"

"Why, Jack, I'm the King."

"Well, now, King," says Jack, "hit looks like you'd be a-needin' somebody with all your land. I bet you got a heap of land to work."

"Are ye a hard worker, Jack?"

"Oh, I'm the workin'est one of all back home yonder."

"You a good hand to plow?"

"Yes sir!"

"Can ye clear newground?"

"Why, that's all I ever done back home."

"Can ye kill giants?"

"Huh?" says Jack, and he dropped his pipe. Picked it up, says, "Well, I reckon I could try."

The old King sort of looked at Jack and how little he was, says, "Well, now, Jack, I have got a little piece of newground I been tryin' for the longest to get cleared. The trouble is there's a gang of giants live over in the next holler, been disputin' with me about the claim. They kill ever' Englishman goes up there, kill 'em and eat 'em. I reckon I've done hired about a dozen men claimed to be giantkillers, but the giants killed them, ever' last one."

"Are these here giants very big 'uns?" says Jack.

"Well, they're all about six times the size of a natural man, and there's five of 'em. The old man has got four heads and his old woman has got two. The oldest boy has got two heads, and there's a set of twins has got three heads a-piece."

Jack didn't say nothin', just kept studyin' about how hungry he was.

King says, "Think ye can clear that patch, Jack?"

"Why, sure!" says Jack. "All I can do is get killed, or kill them, one."

"All right, son. We'll make arrange-ments about the work after we eat. I expect my old woman's about got dinner ready now. Let's us go on in to the table."

"Thank ye, King," says Jack. "I hope it won't put ye out none."

"Why, no," says the King. "Hit ain't much, but you're welcome to what we got."

Well, Jack eat about all the dinner he could hold, but the King's old woman kept on pilin' up his plate till he was plumb foundered. His dish set there stacked up with chicken and cornbread and beans and greens and pie and cake, and the Queen had done poured him milk for the third time. The old King kept right on, and Jack didn't want them to think he couldn't eat as much as anybody else, so directly he reached down and took hold on the old leather apron he had on and doubled that up under his coat. Then he'd make like he was takin' a bite, but he'd slip it down in that leather apron. He poured about four glasses of milk down there, too. Had to fasten his belt down on it so's it 'uld hold.

Well, directly the King pushed his chair back, and then he and Jack went out and sat down again, leaned back against the house and lit their pipes.

King says to Jacks, says, "If you get that patch cleared Jack, I'll pay ye a thousand dollars a-piece for ever' giant's head you bring down and pay ye good wages for gettin' that patch cleared: ten cents a hour."

Jack said that suited him all right, and he got the King to point him out which ridge it was. Then Jack says to the King, "You say them giants live over in the other holler?"

King said they did.

Jack says, "Can they hear ye when ye start hackin'?"

"They sure can," says the King.

Jack didn't say nothin'.

The King says to him, "You don't feel uneasy now, do ye, Jack?"

"Why, no, bedads!" says Jack. "Why, I may be the very giantkiller you been lookin' for. I may not kill all of 'em today, but I'll try to get a start anyhow."

So the King told him maybe he'd better go on to work. Said for him to go out past the woodpile and get him a axe, says, "You might get in a lick or two 'fore them giants come. You'll find a tree up there where them other men have knocked a couple of chips out'n. You can just start in on that same tree."

So Jack started on out to the woodpile. The King watched him, saw him lean over and pick up a little old Tommy hatchet, says, "Hey, Jack! You'll need the axe, won't ye?"

"Why, no," says Jack. "This here'll do me all right." He started on off, turned around, says, "I'll be back about time for supper."

The old King just grinned and let him go on.

When Jack fin'ly got up on that ridge, he was scared to death. He sat down on a log and studied awhile. He knowed if he started in cuttin', them giants would come up there; and he knowed if he didn't, the King 'uld know he hadn't done no work and he'd likely get fired and wouldn't get no supper. So Jack thought about it some more, then he picked out the tallest poplar he could see, and cloomb up in it, started in choppin' on the limbs way up at the very top...

Hack! Hack! Hack!

Heard a racket directly, sounded like a horse comin' up through the bresh. Jack looked down the holler, saw a man about thirty foot high comin' a-stompin' up the mountain, steppin' right over the laurel bushes and the rock-clifts. Jack was so scared he like to slipped his hold.

The old giant came on up, looked around till he fin'ly saw where Jack was settin', came over there under him, says, "Hello, stranger."

"Howdy do, daddy."

"What in the world you a-doin' up there?'

"I'm a-clearin' newground for that man lives back down yonder."

"Clearin' land? Well, I never seen such a fool business, start in clearin' newground in the top of a tree! Ain't ye got no sense?"

"Why, that's allus the way we start in clearin' back home."

"What's your name, son?"

"My name's Jack."

"Well, you look-a-here, Jack. This patch of land is ours and we don't aim to have it cleared. We done told the King so."

"Oh, well,then," says Jack. "I didn't know that. If I'd 'a knowed that I'd 'a not started."

"Come on down, Jack. I'll take ye home for supper."

Didn't think Jack 'uld know what he meant. Jack hollered back, says, "All right, daddy. I'll be right down."

Jack cloomb down a ways, got on a limb right over the old giant's head, started in talkin' to him, says, "Daddy, they tell me giants are awful stout. Is that so?"

"Well, some," says the old giant. "I can carry a thousand men before me."

"Well, now, daddy, I bet I can do somethin' you can't do."

"What's that Jack?"

"Squeeze milk out'n a flint rock."

"I don't believe ye."

"You throw me up a flint rock here and I'll show ye."

So while the old giant hunted him up a flint rock, Jack took his knife and punched a little hole in that old leather apron. The giant chunked the rock up to him and Jack squeezed down on it and pushed up against his apron, and the milk commenced to dreep out...

Dreep, dreep, dreep.

"Do it again, Jack!"

So Jack pushed right hard that time, and hit just went like milkin' a cow.

The old giant hollered up to Jack, says, "Throw me down that rock."

He took the and squeezed and squeezed till fin'ly he got so mad he mashed down on it and they tell me he crumbled that flint rock plumb to powder.

Then Jack hollered down to him again, says, "I can do somethin' else you can't do.'

"What's that, Jack?"

"I can cut myself wide open and sew it back up. And it won't hurt me none."

"Aw, shucks, Jack. I know you're lyin' now."

"You want to see me do it?"

"Go ahead."

Jack took his knife and ripped open that leather apron, tooka piece of string he had, punched some holes, and sewed it back up, says, "See, daddy? I'm just as good as I ever was."

Well, the old giant just couldn't stand to let Jack out-do him, so he hollered up, says, "Hand here the knife, Jack."

Took Jack's knife and cut himself wide open, sagged a little and fin'ly querled over on the ground dead. Well, Jack he scaled down the tree and cut off the old giant's heads with that little Tommy hatchet, took 'em on back to the King's house.

The King paid Jack two thousand dollars like he said he would. Jack eat him a big supper and stayed the night. Next mornin', after he eat his breakfast, Jack told the King he reckoned he'd have to be a-gettin' on back home. Said his daddy would be a-needin' him settin' out tobacco.

But the King says, "Oh, no Jack. Why, you're the best giantkiller I ever hired. There's some more of that giant gang yeat, and I'd like awful well to get shet of the whole crowd of 'em."

Jack didn't want to do it. He figgered he'd done made him enough money to last him awhile, and he didn't want to get mixed up with them giants any more'n he could help. But the King kept on after him till Jack saw he couldn't get out of it very handy. So he went and got the Tommy hatchet, started on up to the newground again.

Jack hadn't hardly got up there that time 'fore he heard somethin' comin' up the holler stompin' and breakin' bresh, makin' the awfulest racket. He started to clim him a tree like he done before, but the racket was gettin' closer and closer, and Jack looked and saw it was them twin giants that had three heads a-piece. Jack looked up, saw them six heads a-comin' over the tree tops, says, "Law me! I can't stand that! I'll hide!"

He saw a big holler log down the hill a ways, grabbed him up a shirt-tail full of rocks and shot in that log like a ground squirrel. Hit was pretty big inside there. Jack could turn right around in it.

The old giants fin'ly got there. Jack heard one of 'em say to the other'n, "Law! Look a-yonder! Somebody's done killed brother."

"I didn't hear no racket up here yesterday, did you?"

"Why, no, and the ground ain't trompled none, either. Who in the world you reckon could 'a done it?"

Well, they mourned over him awhile, then they 'lowed they'd have to take him on down and fix up a buryin'. So they got hold on him, one by the hands and the other by the feet, started on down.

"Poor brother!" says one of 'em. "If we knowed who it was killed him, we'd sure fix them!"

The other'n stopped all at once, says, "Hold on a minute. There ain't a stick of wood to the house. Mother sent us up here after wood; we sure better not forget that. We'll have to have plenty of wood too, settin' up with brother tonight."

"We better get about the handiest thing we can find," says the other'n. "Look yonder at that holler log. Suppose'n we take that down."

Well, they laid the old dead giant down across the top of that log and shouldered it up. Jack got shook around right considerable inside the log, but after he got settled agin, he looked and saw the old giant in front had the log restin' right betwixt his shoulders. And directly Jack happened to recollect he had all them rocks. So after they'd done gone down the holler a little piece, Jack he picked him out a rock and cut-drive at the giant in front - fumped him right in the back of the head. Old giant stumbled, and stopped and hollered back at his brother, says, "You look-a-here! What you a-throwin' rocks at me for?"

"I never so throwed no rocks at you."

"You did so! You nearly knocked me down!"

"Why, I never done it!"

They argued awhile, fin'ly started on down again.

Jack waited a minute or two, then he cut loose with another good-sized rock. *Wham!*

"You con-founded thing! You've done hit me again!"

"I never done no such a thing!"

"You did too!"

"I never teched ye!"

"You're the very one. You needn't try to lie out of it neither. You can see as good as I can there ain't nobody else around here to throw no rocks. You just hit me one other time now, and I'll come back there and smack the fire out-a you!"

They jawed and cussed a right smart while till fin'ly they quit and got started on down again.

Well, this time Jack picked out the sharpest-edged rock he had, drew back and clipped him again right in the same place. *Pow!* The old giant in front hollered so loud you could a heard him five miles, throwed that log off'n his shoulder and just made for the other'n says, "That makes three times you've done rocked me! And you'll just take a beatin' from me now or know I can't do it!"

Them twin giants started in to fightin' like horses kickin'. Beat any fightin' ever was seen: pinchin' and bitin' and kickin' and maulin' one another; made a noise like splittin' rails. They fit and scratched and scratched and fit till they couldn't stand up no more. Got to tumblin' around on the ground, knockin' down trees and a-kickin' up rocks and dirt. They were clinched so tight that neither one break loose from the other'n, and directly they were so wore out they just lay there all tangled up in a pile, both of 'em pantin' for breath.

So when Jack saw there wasn't no danger in 'em, he crawled out from that log and chopped of their heads, put 'em in a sack and pulled on back to the King's house.

Well, the old King paid Jack six thousand dollars for that load of heads. Then Jack said he just had to get on in home. Said his folks would be uneasy about him, and besides that they couldn't get the work done up unless he was there.

But the King says to him, says, "Why, Jack, there ain't but two more of 'em now. You kill them for me and that'll wind 'em up. Then we won't have no trouble at all about that new-ground."

Jack said he'd see what he could do: went on back that same evenin'.

This time Jack didn't climb no tree or nothin'. Went to work makin' him a bresh pile, made all the racket he could. The old four-headed giant come a-tearin' up there in no time. Looked around, saw the other giants lyin' there dead, came over to where Jack was, says, "Hello, stranger."

"Hello, yourself."

"What's your name, buddy?"

"My name's Jack - Mister Jack."

"Well, Mister Jack, can you tell me how come all my boys layin' here dead?"

"Yes, bedads, I can tell ye," says Jack. "They came up here cussin' and 'busin' me, and I had to haul off and kill 'em. You just try and sass me ary bit now, and I'll kill you too!"

"Oh pray, Jack don't do that! There's only me and the old woman left now, and she's got to have somebody to get in her stovewood and tote up water."

"You better be careful what ye say then. I ain't goin' to take nothin' off nobody."

"Well, now, I don't want to have no racket with ye at all, Mister Jack. You come on down and stay the night with us, help set up with our dead folks, and we'll get fixed to have a buryin' tomorrow."

"Well, I'll go," says Jack, "but you sure better watch out what you say."

"Oh, I'll not say nothin'," says the old giant. Says, "Law, Jack, you must be the awfulest man!"

So the old giant stuck the dead 'uns under his arm and he and Jack started on down. When they got close to the house, the giant stopped, says to Jack, "Now, Jack, you better wait till I go and tell the old lady you've come down for supper. She might cut a shine. She'll be mad enough already about her boys being' killed."

He went on in and shut the door. Jack slipped up and laid his ear to the keyhole so's he could hear what they said. Heard him tell his old lady, says, "I've got Jack here, claims to be a giantkiller. I found the boys up yonder at the newground with their heads cut off, and this here Jack says he's the one done it."

The old woman just carried on. Fin'ly the old giant got her hushed, says, "He don't look to me like he's so stout as all that. We'll have to test him out a litte, and see whe'er he's as bad as he claims he is."

Directly Jack heard him a-comin' to the door rattlin' buckets. So he stepped back from the house and make like he was just comin' up. The old giant came on out, says, "There ain't a bit of water up, Jack. The old woman wants you and me to tote her some from the creek."

Jack saw he had four piggins big as wash tubs, had rope bails fixed on 'cm, had 'em slung on one arm. So they went on down to the creek and the old giant set the piggins down. Stove his two in, got 'em full and started on back. Jack knowed he couldn't even tip one of them things over and hit empty. So he left his two piggins a-layin' there, waded out in the creek and started rollin' up his sleeves. The old giant stopped and looked back, saw Jack spit in his hands and start feelin' around under the water.

"What in the world ye fixin' to do, Jack?"

"Well, daddy," says Jack, "just as soon as I can find a place to ketch a hold, I'm a-goin' to take the creek back up there closer to the house where your old woman can get her water everywhen she wants it."

"Oh, no, Jack! Not take the creek back. Hit'll ruin my corn field. And besides that, my old lady's gettin' sort-a shaky on her feet, she might fall in and get drownded."

"Well, then," says Jack, "I can't be a-wastin' my time taking' back them two little bitty bucketfulls. Why, I'd not want to be seen totin' such little buckets as them."

"Just leave 'em there, then, Jack. Come on, let's go back to the house. Mind, now, you come on here and leave the creek there where it's at."

When they got back, he told his old woman what Jack had said. Says, "Why, Law me! I had a time gettin' him to leave that creek alone."

He came on out again, told Jack supper wasn't ready yet, said for him to come on and they'd play pitch-crowbar till it was time to eat. They went on down to the level field, the old giant picked up a crowbar from the fence corner. Hit must'a weighed about a thousand pounds. Says, "Now, Jack, we'll see who can pitch this crowbar the furthest. That's a game me and the boys used to play."

So he heaved it up, pitched it about a hundred yards, says, "You run get it now, Jack. See can you pitch it back here to where I'm at."

Jack ran to where it fell, reached down and took hold on it. Looked up 'way past the old giant, put his hand up to his mouth, hollers, "Hey, Uncle! Hey, Uncle!"

The old giant looked all around, says, "What you callin' me Uncle for?"

"I ain't callin' you. - Hey! *Uncle!*"

"Who are ye hollerin' at, Jack?"

"Why, I got a uncle over in Virginia," says Jack. "He's a blacksmith and this old crowbar would be the very thing for him to make up into horseshoes. Iron's mighty scarce over there. I thought I'd just pitch this out there to him. - Hey! UNCLE!"

"Oh, no, Jack. I need that crowbar. Pray don't pitch it over in Virginia."

"Well, now," says Jack, "I can't be bothered with pitchin' it back there just to where you are. If I can't pitch it where I want, I'll not pitch it at all."

"Leave it layin' then, Jack. Come on let's go back to the house. - You turn loose of my crowbar now."

They got back, the giant went in and told his old woman he couldn't find out nothin' about Jack. Said for her to test him awhile herself. Says, "I'll go after firewood. You see can't you get him in the oven against I get back so's we can eat."

Went on out, says to Jack, "I got to go get a turn of wood, Jack. You can go on in the house and get ready for supper."

Jack went on in, looked around, didn't see a thing cookin' and there set a big old-fashioned clay oven with red-hot coals all across it, and the lid layin' to one side.

The old giant lady came at him, had a wash rag in one hand and a comb in the other'n, says, "Come here now, Jacky. Let me wash ye and comb ye for supper."

"You're no need to bother," says Jack. "I can wash."

"Aw, Jack. I allus did wash my own boys before supper. I just want to treat ye like one of my boys."

"Thank ye, ma'am, but I gen'ally wash and comb myself."

"Aw, please, Jack. You let me wash ye a little now, and comb your head. Come on, Jacky, set up here on this shelf so's I won't have to stoop over."

Jack looked and saw that shelf was right on one side of the big dirt oven. He cloomb on up on the scaffle, rockled and reeled this-a-way and that-a-way. The old woman kept tryin; to get at him with the rag and comb, but Jack kept on teeterin' around till he slipped off on the wrong side. He cloomb back up and he'd rockle and reel some more. The old woman told him, says, "Sit straight now, Jack. Lean over this way a little. Sakes alive! Don't ye know how to sit up on a shelf?"

"I never tried sittin' on such a board before," says Jack. "I don't know how you mean."

"You get down from there a minute. I reckon I'll have to show ye."

She started to climb up there on the scaffle, says, "You put your shoulder under it, Jack. I'm mighty heavy and I'm liable to break it down."

Jack put his shoulder under the far end, and when the old women went to turn around and sit, Jack shoved up right quick, fetched her spang in the oven. Grabbed him up a hand-spike and prized the lid on. Then he went and hid behind the door.

Old giant came in directly. Heard somethin' in the oven just a-crackin' and a-poppin'.

"Old woman! Hey, old woman! Jack's a-burnin'."

When she didn't answer, the old giant fin'lly lifted the lid off and there was his old lady just about baked done, says, "Well, I'll be confounded! That's not Jack."

Jack stepped out from behind the door, says, "No, hit sure ain't. And you better mind out or I'll put you in there too."

"Oh, pray, Jack, don't put me in there. You got us licked, Jack. I'm the only one left now, and I reckon I better just leave this country for good. Now, you help me got out of here, Jack, and I'll go off to some other place and I'll promise not to never come back here no more."

"I'd sure like to help ye, daddy, but I don't think we got time now. Hit's too late."

"Too late? Why, how come Jack?"

"The King told me he was goin' to send a army of two thousand men down here to kill ye this very day. They ought to be here any minute now."

"Two thousand! That many will kill me sure. Law, what'll I do? Pray, Jack, hide me somewhere."

Jack saw a big chest there in the house, told the old giant to jump in that. Time he got in it and Jack fastened the lid down on him, Jack ran to the window and made-out like that army was a-comin' down the holler, says, "Yonder they come, daddy. Looks to me like about three thousand. I'll try to keep 'em off, though. You keep right still now and I'll do my best not to let 'em get ye."

Jack ran outside the house and commenced makin' a terrible racket, bangin' a stick on the walls, rattlin' the windows, shoutin' and a-hollerin', a-makin' out like he was a whole army. Fin'ly he ran back in the house, knocked over the table and two or three chairs, says "You quit that now and get on out of here! I done killed that old giant! No use in you a-breakin' up them chairs. He ain't here I tell ye!"

Then Jack 'uld tumble over some more chairs and throw the dishes around considerable, says, "You all leave them things alone now, 'fore I have to knock some of ye down."

Then he'd run by that chest and beat on it, says, "He ain't in there. You all leave that chest alone. He's dead just like I told ye. Now you men march right on back to the old King and tell him I done got shet of them giants and there ain't ary one left."

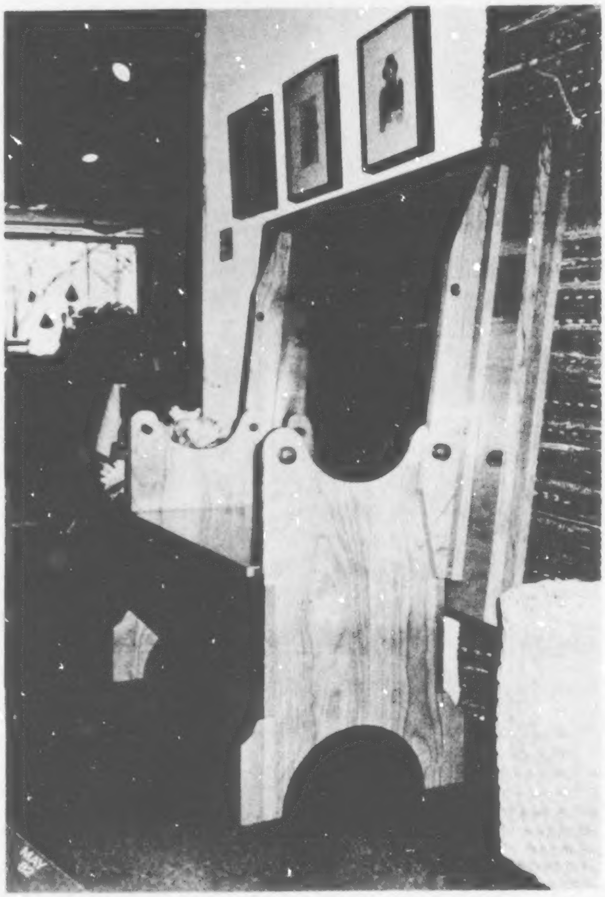
Well, Jack fin'ly made like he'd done run the army off. Let the old giant out the chest. He was just a-shakin', says, "Jack, I sure do thank ye for not lettin' all them men find out where I was at."

So Jack took the old giant on down to the depot, put him on a freight train, and they hauled him off to China.

The King paid Jack two thousand dollars for bakin' the old giant lady, but he said he couldn't allow him nothin' on the old giant because the trade they'd made was that Jack had to bring in the heads.

Jack didn't care none about that, 'cause his overhall pockets were just a-bulgin' with money when he got back home. He didn't have to clear that newground for the King, neither. He paid his two brothers, Will and Tom to do it for him.

And the last time I went down to see Jack he was a-doin' real well.



JACK AND THE ROBBERS

This here's another tale about Jack when he wasstill a small like boy. He was about twelve, I reckon, and his daddy started tryin' to make him help with the work around the place. But Jack he didn't like workin' much. He would piddle around a little and then he'd go on back to the house, till one day his daddy whipped him. He just tanned Jack good. Jack didn't cry none, but he didn't like it a bit. So early the next mornin' he slipped off without tellin' his mother and struck out down the public road. Thought he'd go and try his fortune somewhere off from home.

He got down the road a few miles and there was an old ox standin' in a field by a rail fence, a-bellowin' like it was troubled over somethin' -

"Wahn-n-neh!
wahn-n-neh!
Wahn-n-neh!"

"Hello," says Jack. "What's troublin' you?"

"Law me!" says the old donkey. "The boys took me out to haul in ' wood this mornin' and I'm gettin' so old and weak I couldn't do no good. I heard 'em say they were goin' to kill me tomorrow, et shet of me."

"Come on and go with us," says Jack.

So he let the old donkey out and they pulled on down the public road. The old donkey told Jack to get up on his back and ride.

They went on a piece, came to an old hound dog settin' in a man's yard. Hit would bark awhile and then howl awhile-

"A-woo! woo! woo!
A-oo-oo-oo!"

-sounded awful lonesome.

"Hello," says Jack. "What you a-howlin' so for?"

"Oh, law me!" says the old dog. "The boys took me coon huntin' last night, cut a tree where the coon had got up in it. I got hold on the coon all right, but my teeth are all gone and hit got loose from me. They said they were goin' to kill me today, get shet of me."

"Come on, go with us," says Jack.

So the old dog scrouged under the gate.

The old donkey says to him, "Get up on my back and ride, if you want to."

Jack holp the old dog up behind him, and they went on down the public road.

Came to an old tomcat climbin' along the fence. Hit was a-squallin' and meowin', stop ever' now and then, sit down on the top rail-

'Meow-ow!
Meow-ow-ow!"

-sounded right pitiful.

"Hello!" says Jack. "what's the matter you squallin' so?"

"Oh, law!" says the old cat. "I caught a rat out in the barn this mornin', but my teeth are gettin' so old and bad I let him go. I heard 'em talkin' about killin' me to get shet of me, 'cause I ain't no good to catch rats no more."

"Come on and go with us," says Jack.

So the old cat jumped down off the fence.

The old donkey says, "Hop up there on my back and you can ride."

The old cat jumped up, got behind the dog, and they went on down the public road.

Came to where they saw an old rooster settin' on a fence post, crowin' like it was midnight, makin' the awfulest lonesome racket-

"Ur rook-a-roo!
Ur-r-r-rook-a-roo-oo-oo!"

"Hello!" says Jack. "What's troublin' you?"

"Law me!" says the old rooster. "company's comin today and I heard 'em say the were goin' to kill me, put me in a pie."

"Come on with us," says Jack.

Old rooster flew on down, got behind the cat, says, "All right, boys. Let's go!"

So they went right on down the highway. That was about all could get on the old donkey's back. The old rooster was right on top its tail and a-havin' a sort of hard time stayin' on. They traveled on, traveled on, till hit got plumb dark.

"Well," says Jack, "we got to get off the road and find us a place to stay tonight."

Directly they came to a little path leadin' off in the woods, decided to take that, see could they find 'em a stayin' place in there. Went on a right smart piece further, and 'way along up late in the night they came to a little house, didn't have no clearin' around it. Jack hollered hello at the fence, but there didn't nobody answer.

"Come on," says the old donkey. "Let's go in-vestigate that place."

Well, there wasn't nobody ever came to the door and there wasn't nobody around back of the house, so directly they went on in. Found a right smart lot of good somethin' to eat in there.

Jack says, "Now, who in the world do you reckon could be a-livin' out here in such a wilder-ness of a place as this?"

"Well," says the old donkey, "hit's my o-pinion that a gang of highway robbers lives out here."

So Jack says, "Then hit looks like to me we might as well tale up and stay here. If they've done stole all these vittles, we got as much right to 'em as they have."

"Yes," says the old dog, "that's exactly what I think, too. But if we stay, I believe we better get fixed up for a fight. I expect they'll be comin' back in here about midnight."

"That's just what I was goin' to say," says the old cat. I bet it's pretty close to midnight right now."

"Hit lacks about a hour," says the old rooster.

"Come on, then," says Jack. "Let's all of us get set to fight 'em."

The ox said he'd stay out in the yard. The old donkey said he'd take up his stand on the porch just outside the door. The old tomcat got down in the fireplace, and the old rooster fled up on the comb of the roof, says, "If you boys need any help now, just call on me, call on me-e-e!"

They all waited awhile. Heard somebody comin' directly; here was seven highway robbers. They came on till they got pretty close to the house, then they told one of 'em to go on in and start up a fire so's they could have a light to see to get in and so they could divide out the money they'd stole that day.

One man went on in the house, the other six waited outside the gate.

That man went to the fireplace, got down on his knees to blow up the fire. The cat had his head right down on the hearth-rock and that man thought its eyes was coals of fire. Time he blowed in that old cat's eyes, it reached out its claws right quick and scratched him down both cheeks. The robber hollered and headed for the door. The dog ran out and bit him in the leg. He shook it off and ran on the porch and the old donkey raised up and kicked him on out in the yard. The ox caught him up on its horns and ran to the fence and threw him out in the bresh. About that time the old rooster settin' up there on top of the house started in to crowin' right big.

The other robbers, time they heard all that racket, they put out from there just as fast as they could run. The one they'd sent in the house finally got up and started runnin' like a streak, caught up with 'em in no time. They said to him, says, "What in the world was that in there?"

"Oh, I'm killed! I'm killed!" says the man. "I won't live over fifteen minutes!"

The others said, "Well, 'fore ye die, tell us what it was caused all that racket back yonder."

"Law me! That house is plumb full of men, and they've even got one on the roof. I went to blow up the fire and a man in the fireplace raked me all over the face with an awl. Started to run and a man behind the door took me in the leg with a butcher knife. Time I got out the door, a man out there hit me with a knot-maul, knocked me clean off the porch. A man standin' in the yard caught me on a pitchfork and threw me over the fence. And then that man up on the roof hollered out,

'Chunk him on up here!
Chunk him on up here!'

Ain't no use in us goin' back there with all them men in the house. Let's leave here quick 'fore they come after us."

So them highway robbers ran for their life, and kept on runnin' till they were plumb out the country.

Jack and the ox and the old donkey and the dog and the cat and the rooster, they took possession of that house, and just had 'em a big time.

But the last time I was down that way, Jack had gone on back home to his folks. He was out in the yard a-cuttin' his mother a big pile of stovewood.

APPALACHIAN DIALECT IN THE JACK TALES

Examples of Appalachian dialect:

A. The "*g*" is often dropped in "*ing*" words

workin'
tryin'
mornin'
goin'

B. One or more letters of a word are dropped

'em - them
gen'ally - generally
'fore - before
'lowed - allowed
whe'er - whether
ever' - every
'uld - would
'busin' - abusing

C. The letter "*a*" is added at the beginning of some "*ing*" words

a-goin'
a-squallin'
a-livin'
a-stompin'

D. Possible unfamiliar vocabulary

holp	helped
scrouged	squeezed
shet	rid
plumb	real; very
vittles	food
bresh	brush; shrubs
cloomb	climbed

GALLYMANDERS! GALLYMANDERS!

One time there was a stingy old woman lived all by herself. So stingy she didn't eat nothin' but ashcakes and water. Well, she was gettin' old and she had to have somebody to help her with the housework and all, so she sent across the water and hired her a girl. Now this girl she was mean, lazy, worked just enough to get around the old woman. Didn't care how she made up the beds, didn't half wash the dishes, swept the dirt anywhere she could hide it, just messed along and wool gathered up all over the house.

Now, the old woman had to go the the store one day. Hit was a right far piece from where she lived at. So she told that girl she was goin', told her what work she wanted done up 'fore she got back. Then she says to her, says, "And while I'm gone don't ye dare look up the chimney." Then she throwed her bonnet on her head and put out.

So that girl she peeked out the door and watched till the old woman was good and gone, then she ran right straight to the fireplace, hunkered down on the hearthrock, and looked up the chimney. Saw a big long leather bag up there on the smoke-shelf. Took the poke-stick and gouged it down. Grabbed it up and jerked it open. It was full of big silver dollars and twenty-dollar gold pieces. Well, that girl she took it and broke and run. Out the door she flew. Ran down the road a piece, then she took out across the pasturefield. Came to an old horse standin' out there.

"Good girl! Good girl! Please rub my old sore back. Rub it for me and I'll ride ye."

"I ain't goin' to dirty my pretty white hands. I'm rich! Got no time to fool with ye." And on she went. Came to an old cow.

"Good girl! Good girl! Please milk my old sore bag. Milk me and strip me, and you can have some milk."

"Ain't goin' to dirty my pretty hands. Got not time to fool with such as you. I'm rich now." She went right on. Came to a peach tree.

"Good girl! Good girl! Please pull off these sprouts so they won't choke me so bad. Just prune me a little and you can eat some of my peaches."

"Ain't goin' to do it! But I'm goin' to eat some peaches anyhow." And she cloomb up in the peach tree, commenced eatin' off all the good ripe peaches. Eat so many she got sleepy and went on off to sleep sittin' up there in the forks of that tree.

Well, the old woman she got back late that evenin', went in the house and hollered for that girl; and when nobody answered she jumped over there and looked up the chimney, and saw her moneybag was gone. She throwed up her hands and run 'round jest a-squawlin'. Took out the door and run around the house till she saw which-a-way that girl's tracks went, and down the road she put - a hollerin' every breath:

"Gallymanders! Gallymanders!
All my gold and silver's gone!
My great long moneypurse!"

Came to the horse -

"Seen a little gal go by here,
with a jig and a jag
and a long leather bag
and all my gold and silver?"

"Yes, ma'am!" says the old horse. "Come on! I'll show ye which-a-way she went." So the horse and the old woman went gallopin' off across that pasturefield, the old woman's skirts jest a-floppin'. Came to the fence and the old woman scooted under it and on she went.

"Gallymanders! Gallymanders!
All my gold and silver's gone!
My great long moneypurse!"

Came to the cow -

"Seen a little gal go by here,
with a jig and a jag
and a long leather bag
and all my gold and silver?"

"Yes, ma'am!" says the cow. "She went right yonder way. You'll soon catch her." On she run.

"Gallymanders! Gallymanders!
All my gold and silver's gone!
My great long moneypurse!"

Came to the peach tree -

"Seen a little gal go by here,
with a jig and a jag
and a long leather bag
and all my gold and silver?"

"Yes, ma'am!" says the peach tree. "She's up here right now. You want her?"

"Yes, I want her," says the old woman.

So the peach tree bent over and dropped that girl out - bumped her right flat on the ground. And the old woman grabbed her and snatched back that moneypurse, and then she took hold on the girl and shook her around considerable, pulled a switch and switched her legs till she run her off from there. Went on home and hid her moneybag back up the chimney.

Well, the old woman she stayed by herself a right long time but she couldn't get her work done up, so she fin'lly sent over the ocean again and hired her another girl, Now this girl was all right: good hand to work. Holp the old woman right well. She never let a shred of wool gather up anywhere in the house. But the old woman treated her awful mean. Wouldn't let her have a thing to eat hardly, kept pilin' more 'n more work on her; but the girl she done the best she could never said nothin', just worked right on.

So it wasn't long till the old lady she had to go out to the store again. Called that girl, told her what'n-all to do 'fore she got back, says, "And while I'm gone don't ye dare look up the chimney. Ye hear?" And she went off.

Well, that dear girl went on about her work: milked the cow and fed the pig and the chickens, washed the dishes and scoured the pots, swept all the floors and made up the beds, scrubbed the kitchen floor, dusted, straightened up everything, swept the yard, churned, hoed the garden, split firewood and carried it in - and then she was done. So she got out her knittin' and sat down in front of the fireplace. She tried awful hard not to think about looking up the chimney but she just couldn't keep it off her mind. She stopped her knittin' after a while, bent over - then she pushed back in her chair and commenced knittin' and rockin' again -

"Ain't a-goin' do it! I ain't doin' do it!

Then she got tired of knittin', let her knittin' rest in her lap and stopped rockin'. "Now what in this world do you reckon she's got hid up that chimney? - No, I ain't goin' to look. Ain't goin' do it! Ain't goin' do it!" Took up her knittin' and rocked some more.

Well, directly she couldn't stand it no longer. "No harm in just lookin'," she says. so she stooped down and looked right square up the chimney.

"Well, what in the world is that old thing?" she says. Took the poke-stick and gouged it down. Opened it up and then she dumped all that gold and silver out in the floor.

"My! Ain't that pretty!" she says. And she got down on the floor and played with all them silver dollars and twenty-dollar gold pieces a while - piled 'em up, made little pens and fences, till fin'lly she got tired of playin'. So she put all the money back in the moneybag and tried to put it back up the chimney, but it wouldn't go. She tried and she tried, but ever' time it 'uld fall back down. Got the shovel in one hand and the poker in the other - push it up again, and down it come. So she gave up and just left it layin' there in the ashes. Then she got to studyin' about the old woman findin' it out on her, and she got so scared she left there a-runnin'.

Got down the road a piece, decided she'd take out across the fields so's not to take any chances on meetin' up with that old woman. Came to the horse.

"Good girl! Good girl! Please rub my old sore back. They rode me so hard yesterday, made my old back awful sore. You rub it for me, and I'll ride ye."

"Well, I'm in a hurry, but I reckon I can do that."

So she pulled her a big handful of grass and rubbed the old horse good. Then he took her up on his back and rode her plumb to the end of the field. She jumped off and on she went. Came to the cow.

"Good girl! Good girl! Please milk my old sore bag. They never milked me this mornin' and my old bag's a-hurtin' me so bad. Milk me and you can have some to drink."

"Well, I'm sort of in a hurry, but I reckon I can do that much for ye."

So she milked the old cow in a little shiny tin bucket was there by the fence. Stripped her good and dry. Had her a drink of milk, and on she went. Came to the peach tree.

"Good girl! Good girl! Please pull off these sprouts. They're chokin' me so bad. You prune me a little and you can have some of my peaches."

"Well, now I really oughtn't to stop but I reckon I can do it for ye."

So she broke off all the sprouts. Then the peach tree says to her, says, "Now, you climb on up here and get all the ripe peaches you want; and if that old woman comes by here, don't you worry non. I'll handle her."

That girl she hadn't had nothin' to eat but ashcakes and water for I don't know how long and them peaches looked awful good. So she cloomb on up ot where she could sit easy-like in the forks of the tree, pulled her off a ripe peach and commenced eatin'.

Well, the old woman got back, run in the house and hollered for that girl, and when the girl never answered, the old woman run quick and looked up the chimney. Throwed back her hands and commenced slappin' her skirts and hollerin' and runnin' all around inside the house and out, a-lookin' for that girl's tracks. Saw which way she left and put out from there a-squallin':

"Gallymanders! Gallymanders!
All my gold and silver's gone!
My great long moneypurse!"

Traced the girl to where the old horse was at-

"Seen a little gal go by here,
with a jig and a jag
and a long leather bag
and all my gold and silver?"

"Ma'am?" says the old horse, and the old woman she had to say it all over again.

"No'm," says the horse. "Hain't seen a soul for quite a spell."

So on she run - flippity-flop! - and she was commencin' to get out of breath-

"Gallymanders! Gallymanders!

All my gold and silver's gone! (a-heh!)
My great long moneypurse!"

Came to the cow-

"Seen a little gal go by here,
with a jig and a jag (heh!)
and a long leather bag (heh!)
and all my gold and silver?"

"Well, now, ma'm," says the cow, "I been right here all evenin' and I ain't seen hardly nobody go by here at all, ma'm."

So the old woman run right on - and she was a-givin' out every step -

"Gallymanders! Gallymanders! (heh!)
All my gold and silver's gone (a-heh!)
My great long moneypurse! (a-hwh-a-heh-a-heh!)"

Came to the peach tree -

"Seen a little gal (heh!)
go by here (heh!)
with a jig and a jag
and a long leather bag (a-heh-i-heh)
and all my gold and silver? (a-heh-i-heh!)"

"No, ma'm," says the peach tree. "She didn't go by here."

So the old woman went right on a-loopety-loop! - with her skirts a-draggin' and her tongue hangin' out and her a-pantin' ever' breath like an old hound dog -

"Gallymanders! Gallmanders!'
(a-heh-i-heh-i-heh!)
All my gold and silver's gone!
(A-heh-i-heh-i-heh!)
My great long moneypurse!
(A-heh-i-heh-i-heh-i-heh!)"

Ran till she give plumb out. Man came along and found her 'side the road where she'd give out at, put her in his dump-truck where he'd been haulin' gravel and took her on back to her house, dumped her out by the gate.

They say she never did try to hire no more girls after that. But I never did hear it told whether she fin'lly looked in the ashes and found her old moneypurse or not. Anyhow, last time I was down there she was still so stingy she wouldn't eat nothin' but ashcakes and water.

The Tall Cornstalk

Well, now I've seen a lot of things in my time. I remember old Brin, John Edward's big milch cow that gave so much milk, and how she got hung up in a grapevine in a sinkhole out 'side the mountain and how the milk run out of her bag till it filled that hole up over the old cow's head. Drownded her. Yes, sir - and while she was dyin' she kicked around and churned up a hundred pounds of butter. Good butter, too, I eat supper down at John's two years after that and John's old lady had some of it on the table.

And I recollect Johnny Martin's old horse and how he turned him loose in a peavine cove to die when he got too old to work - and anyway, he had them two sores on his back so he couldn't be rode none. Then me and Johnny went huntin' on the ridge above that cove several years after that. Looked off down in the holler, seen a big oak tree a-movin' around down there - and a dogwood follerin' right in behind it. And when we got down there, blamed if it wasn't Johnny's old horse, had them trees growin' up out of him. An acron had fell in the sore in the middle of his back and a dogwood berry had lodged in the one jest over his hindquarters. And that old horse was spry as a colt. Looked like he got strength from them trees a-takin' root in him like that. Well, Johnny run back home and got his axe, and we cut the oak. I led the old horse out from under it when it fell. Took the horse on in, and Johnny Martin got his adze and his drawknife and some chisels, and he shaped that oak stump into as pretty a saddle as you ever saw. And that dogwood - he never cut it. Jus' left it standin' so's he could have him a shadebush everwhen he had to ride out in the hot sun.

And them snakes that got to fightin' - now I never saw that, but they said both snakes had a holt of each other by the tip of their tails and they both commenced swallerin'. Swallered each other up till there wasn't but about three inches of snake left where one was that much longer'n the other'n.

Yes, and I can remember Cal Swindall's big bull that run around the fodder stack so hard he butted his own rump, butted his brains out.

But anyway, this cornstalk I'm fixin' to tell ye about, hit was the biggest I ever seen. And my two boys, Burl and Blaine, they could prove it to ye if they was here to do it but Burl's in the Hiawathia Islands in the navy and Blaine's in the Marines somewhere over about Chiny.

Well, we was shellin' seed-corn to plant in the old bottom on the creek next to where there used to be an old stave mill where my great-granddaddy's great-great-granddaddy worked. Aimed to have us a good newground for our corn crop that year. I reckon we grubbed a million roots and herbs from that old bottom, besides grapevine and greenbriar and black-vweey gewah and graveyard vine, not to mention trees that had stumps six foot across the locusts thick as wheat in a wheatfield and locusts roots runnin' a mile or so in every direction - and rocks! We could a' built three hotels out of them rocks we hauled and toted and throwed out of that piece of newground. We had to work awful hard tryin' to make a little somethin' to eat for our family: Mommy and Pa, and Jeb and Ceelie and Deelie (twins, they was) and Tom and Everett and Polly and Matthew and the second set of twins Allie and Callie, and Hode and Clariebell and the least kids and me and my wife (I was the oldest boy) and my boys Burl and Earl (they was twins, but Earl he died) and Blaine and my three least 'uns -and Grandpa and Grandma and Great-uncle Jeff and Cousin Herman and Cousin Therman (they was twins too) and Aunt Becky (Rebecca - that was her real name) they stayed with us some too back then. Why, I reckon we sweated about ten thousand gallons gettin' that bottom patch cleared and ready for plantin'. And we was pretty peart the day we got through with it: ten acres or more, fine black dirt, level as a housefloor. Well, like I was sayin', we were all out on the back porch shellin' the last of that seed-corn 'fore daylight that mornin', and we was shellin' for a fare-you-well and right then Ma called us to come eat breakfast - when I dropped the ear I had - and I was awful hungry so I left if where it fell of the porch.

And after we'd eat, I looked for it, found where it had fell in the trough where we watered the chickens. Picked it up and right then I noticed where the water had done swelled one of the grains on that cob - swelled it to about the size of a plum. So I shelled the rest of it off and saved that big one to itself. Put it in my pocket.

So we went on down to that field directly and started in plantin'. And about twelve I noticed somethin' bumpin' my leg, seen my pocket bulgin' out like a baseball. That grain of corn had swelled some more. I took it and set it on a big flat rock at the edge of the field. Got all the corn in the ground about sundown, and when I went to get that grain of corn - don't you know! - hit had done swelled to about the size of a big pumpkin. Must 'a weighed about sixty pounds or more. So I called Burl and Blaine and we toted it to one corner of the field, dug us a good-sized hole, and rolled it in. Shoveled the dirt back over it, stomped it down a lick or two, picked up the shovel and started to go to the house. And we hadn't any more'n turned our backs, when somethin' behind us went off like a shotgun. We jerked around and the stalk of that corn had shot out the ground ten or twelve feet and was a-growin' right on. We watched it a minute or two, and then I run for the axe. I figgered it 'uld take all the strength out the rest of the field. Grabbed the axe up out the chop-block, run back and started cuttin', but that thing was growin' so fast I couldn't hit it twice in the same place. It was gatherin' thick dark about then anyhow so we had to let it grow and went on back to the house.

Sam Norris come over there just as we left the supper-table, and said his mare colt had got out. Asked had we seen her. Told him we hadn't. And when Sam started to leave, I asked him, says, "Sam, did ye ye ride over?" Said he had. "Where'd ye tie your horse?" "To a big saplin' down there in the corner of your newground." The boys and me went on down there with Sam and I says to him, says, "Is that where ye tied the horse, Sam?"

"Yes," he says. "That's the place all right."

We looked and there wasn't no sign of a horse. Sam had thought that cornstalk was a poplar or somethin'. I told Burl and Blaine to run for the lantern and my old rifle. Flashed the lantern up the stalk and there was the horse about eighty feet off the ground a-hangin' by the bridle. So Blaine held the light and I shot the bridle rein in two, and when the horse fell Sam got on and rode on back home.

Well, in less than three weeks' time that cornstalk was tall as three big poplars. Rest of the corn done all right too. But that tall cornstalk wasn't like no other you ever seen. Sprouted a pretty big ear for every blade. You could see 'em start out everwhen the blades unquiled their full length, generally about a hundred foot from the ground. Slowed up some when the rest of the corn tosseled out and commenced silkin'. Didn't grow but about a foot a minute for several weeks and fin'lly, about corn-cuttin' time, it stopped. You couldn't see the tossel on it even with a spyglass.

Well, we got the little corn cut in about a couple of days. Then we borryed a few axes and started in on that tall cornstalk. Took me and Uncle Jeff and grandpaw and Jeb and Everett and Tom and Matthew and Herman and Therman all day, and about sundown it started fallin'. We watched it fall a while but it got plumb thick dark 'fore it had fell all the way.- Heard it hit the ground about midnight. Made a pretty big racket - even woke up Uncle Jeff.

So early next mornin' we walked up in the pasture-field on the hill behind the barn to see which-a-way it had fell. Hit lay across the creek, over Flint Austin's palce, 'cross the top of old Frankie Shacklebrain's big house, and we could see it must'a crossed the hard surface road. So we got in the truck and drove on over there. Seen it there above the telephone wires and stretched across a thick woods north side the road. Well, we took out west till we got to Highway 25, and when we crossed Clinch River we could see it was headed for the mountains. So we drove on through the low country, crossed Powell River, and-don't you know!-directly we come on a string of automobiles and wagons ahead of us and they told us there was a big corn tossel layin' in The Cumberland Gap -right in three forks of the highway, had the traffic backed up forty miles in Tennessee, Kentucky, and Virginia. So we turned the trucks around and headed back home.

Well, boys, livestock and folks lived good off our cornstalk all through that section of the country. What fodder we 'uns gathered up, hit filled the barn loft plumb to the rafters; and we had three big shocks out in the pasture, ever' shock twice as big as the barn. And out of what'n all we gathered, we sold the other half.

Well-we gathered that corn with teams and log-grabs-one ear at a time. Rolled it up with canthooks, piled it high as we could, and set off for a circus tent to pull over it and keep the rain off. Didn't take but two grains of that corn to make a bushel of meal, but you had to bust it with an axe and take it by the rock-crusher 'fore it 'uld go in the hopper at the mill.

We didn't mind lettin' anybody have some of our corn, but we gathered all we could as far as Tazewell, and there was one great big ear we wanted bad, but hit was stuck in the ground. When that stalk fell this one big ear had mired straight down, small end foremost, in a new-plowed field. We dug around it and tried ever' way in the world to get it out and Burl rigged him up a kind of derrick out of the forks of a tree and a thick chestnut ple, and we got grabs in the end of the cob. (It was mired deep and we jest could knock the grabs in place.) Then we hitched a team to the lower end of that pole and they pulled hard byt they couldn't budge it. So we got another team but they didn't help much. So directly we had six teams lined up, and when they fin'lly give a good pull all together-don't you know!-they jerked the cob out. Left a forty-foot well already rocked up.

"Hit gave good water, that well did - all that fall and winter and spring, but way along late the next summer, July and August, the weather was awful hot and that corn got to fermentin', and about September first you couldn't draw a thing out of that well but pure mash.

Uncle Jeff he had him a little still then, back in a holler and he run off several thousand gallons of it 'fore winter set in. Made pretty good likker too. Jest a little small dram of it made you feel high as that cornstalk was 'fore we cut it down.

DAVY CROCKETT

There must be something in me that attracts attention," Davy said, although he claimed not to know what it was. But that something is the reason why the real Davy Crockett still survives the many mediocre books about him and periodic commercial exploitations of his name. Truth is always more exciting than fiction. As he said, "It's the grit in a fellow that makes the man." And where there is enough grit nothing can obliterate the man.

American children themselves have helped to debunk the misrepresentations of Davy Crockett. In some books, he killed his first bear when he was three, or six, or eight; children, with their burlesque rimes and healthy scorn of phony precocity, sing:

Davy Crockett - born in Tennessee
Was killed in a bar at the age of three.

No mountain top - no bear - evidently nothing but his just deserts.

Davy Crockett, American frontier hero, is famous as a woodsman, crack marksman and sharpshooter, Indian fighter (in the War of 1812 under Andrew Jackson against the Creeks), bear hunter, bragger, joker, political campaigner, congressman, champion of the settler against land speculators, hero and martyr of the Alamo. He was fearless and tireless; he had great physical strength - and courage, great courage. All this, against the backdrop of frontier hardship and hazard, unlettered frontier common sense, trickery, and grim wit makes the legend.

The legend was augmented in the early nineteenth century by a score or more of comic almanacs which swept across the country from the West even into New England. Especially after Crockett's death at the Alamo (1836) the people took his prowess and proverbs to themselves and built a structure of tall tales and tall talk, practical jokes, and comic exploits that went off on a far tangent from those of the skilled hunter and hero of the frontier and the earnest young congressman who wanted to save the land from the speculators. These almanac tales ran the gamut from the ridiculous to the poetic: from wringing the tail of Halley's comet and climbing Niagara Falls astride an alligator (who walked up it "as slick as a wildcat up a white oak") to the famous frozen sunrise story.

This is a tale of one cold winter morning when "the very daybreak froze fast as it was trying to dawn." The earth "friz fast on her axes and couldn't turn around," and the sun was "jammed between two cakes of ice." Davy knew something had to be done or all creation would freeze over, and that would be the end of the world. Fortunately he happened to have a fresh-killed bear on his back, so he beat the carcass against the ice until the hot oil began to pour out of it. With this, Davy thawed the sun's axes, gave the works a kick, and sun and earth resumed their eternal round. Then he lighted his pipe by the sun-blaze, shouldered his bear, and walked home "with a piece of sunrise in his pocket."

But the extravagant stories and "tarnatious," "whangslanger" language of the almanacs (that out-Crocketted Crockett) gradually slipped out of popular memory. The almanacs got kicked around and lost and are now hard to find.

David Crockett was born in Tennessee "far back in the woods.., on the banks of the Nolachunky River," he says in his own story, on August 17, 1786. He was the fifth son in a family of six sons and three daughters. He always wished he had been the seventh son, he says, because then he would have been a doctor. This may sound strange to modern city ears, but in other days, in France and the British Isles and throughout America, a seventh son was said to be born with healing powers and an innate knowledge of curing herbs. The belief still turns up once in a while today in isolated rural sections of this country.

There are so many Davy Crockett stories that it would be hard to pick out any "most famous" one, but he is perhaps the most widely sung of all frontier bear hunters. He was famous as a bear hunter in a region where bear-hunting was a major activity bear meat a prime dish, and where conversation at any social get-to-gether began with the words, "Did you get your bear?"

Davy was in his teens, obviously, when he killed his first bear, and still in his teens, by all estimates, when he wrestled with one. His autobiography makes no mention of any dog named Whirlwind. When he went bear-hunting he took along "two good dogs and an old hound," and he says they all helped. Later he had eight big fierce dogs, killed 105 bears in one season, and was elected to the Tennessee legislature on the strength of it. Davy Crockett is probably the only legislator this country ever had who was elected for that reason.

The story of grinning the coon down out of the tree is based on a remark Davy Crockett made about himself. He claimed he was "ugly enough to grin the bark off a tree," but the way he told it on himself was that one moonlight night he tried to grin a coon down out of a tree. He grinned and grinned, but it never came down. When daybreak came he saw it was not a coon at all he was grinning at; it was a big gnarl on the tree -- but he had grinned the bark off that!

No summary of the Davy Crockett legend would be complete without the trading-the-coonskin story. This was an episode of 1827, a year Davy Crockett was running for Congress. In the midst of one of his stump speeches the crowd began to complain that it was a dry subject, they needed drinks, and Davy must treat them. When they entered the "shantee" (the bar) - Davy in the lead of a singing crowd - he was refused a quart of rum because he could not pay ready cash. His popularity was at stake; he knew that well enough. So he struck off into the woods with his rifle. In fifteen minutes he had shot a coon, skinned it, and returned to the shantee with his crowd. A coonskin was the same as money in those days and was accepted instantly.

In the middle of Davy's next speech, the voters got thirsty again. Davy was thinking he would have to shoot another coon, but as they entered the shantee his eye happened to fall on the coonskin sticking out between the logs of the bar. He gave it a jerk and found it in his hand, slapped it on the counter, and treated his friends again - and again - and again - by the same trick - ten times before the day was over.

"This joke secured me my election," Davy reports, for the voters allowed that anyone that clever "was the real grit for them in Congress," and his opponent might just as well have "whistled jigs to a milestone." This was also the trick that earned Davy Crockett the epithet of "coonskin congressman."

In Washington, when Congress convened, he introduced himself to his colleagues with the famous half-horse, half-alligator speech: "I am that same Davy Crockett, fresh from the back woods, half-horse, half-alligator, a little touched with the snapping turtle....I can whip my weight in wildcats....and eat any man opposed to Jackson."

David Crockett served three terms in Congress, but his eventual opposition to Jackson lost him the re-election in 1834, and he decided to head for Texas. "I promised to give the Texians a helping hand on the highroad to freedom," Davy wrote in 1835, "...for if there is anything in this world particularly work living for, it is freedom."

The rest of the story is in every history book in the United States: the battle of the Alamo. There Davy Crockett fought and died, hero and martyr of the Alamo.

DANIEL'S DEAR

Daniel Boone is usually associated with Kentucky; he was the Kentucky pioneer hero par excellence. But he was born in Berks County, Pennsylvania, in 1735, and moved with his father and family at the age of eighteen to a holding on the Yadkin River in North Carolina. Here he continued to range the woods and became the crack shot and fearless hunter the stories tell about.

One night Daniel was out with a friend on a fire hunt. This means they carried fire in a pan to dazzle and blind a deer so they could shoot him between the eyes as he stood dazed and staring at the blaze. They were creeping cautiously through a hazel thicket when Daniel suddenly gave the signal to stop; he had "shined the eyes" of a deer. He thought they looked blue, but he could not tell for sure, and anyway deer do not have blue eyes!

He raised his rifle and took aim, but the deer was off with a leap, crashing through the underbush. Daniel chased after it as hard as he could go, but the deer was faster. It headed toward Farmer Bryan's place and vaulted over the fence into the farmyard. The dogs set up a ferocious ki-yi, and Daniel continued his pursuit.

When he arrived at Farmer Bryan's place he was immediately set upon by four big dogs -- and no deer in sight.

"A pet deer, maybe," he thought to himself, for frontier children often gentled some fawn, which would hang around the farm for food and petting and would be protected by the farm dogs.

So Daniel decided to inquire. He knocked on the door and was welcomed in by Farmer Bryan. Just as he entered the room a young girl about sixteen years old rushed in, panting, through another door.

"Oh, Father," she cried, "I was down to the creek setting my lines, and a panther chased me!"

Thus the panther and the deer were introduced and fell in love at first sight. This is how Daniel Boone met Rebecca Bryan, who soon afterward became Rebecca Boone.

Neither of them knew it that night, but Rebecca Boone was to be the very first woman to go to Kentucky.

JOHN HENRY

John Henry was a steel-drivin' man: famous Negro strong man and work hero, known and talked about and bragged about and yarned about and sung about in every Negro work camp, construction gang, and levee camp in the South. And he died with his hammer in his hand: the twelve-pound hammer (some say twenty) that flashed like gold when he swung it. The women used to come out from town when John Henry worked to hear John Henry sing and the hammer ring.

John Henry was probably a real person, but so much legend has grown up around his prowess that it is hard to be sure. He was born in Tennessee (Mississippi also claims the honor) and was thirty-four years old when he died. He was a big man - 220 pounds.

The John Henry story begins in the early 1870's when the Big Bend Tunnel of the Chesapeake and Ohio Railroad was being build nine miles east of Hilton in the West Virginia hills. John Henry had prodigious strength and a prodigious work record. He could drive steel ten hours without stopping. He could drive his drill into solid rock and shake down mountains. They say he took sick one day, and his wife went to work in his place: Polly Ann, drivin' steel like a man. (Some say her name was Lucy Ann, and some say Pauline.)

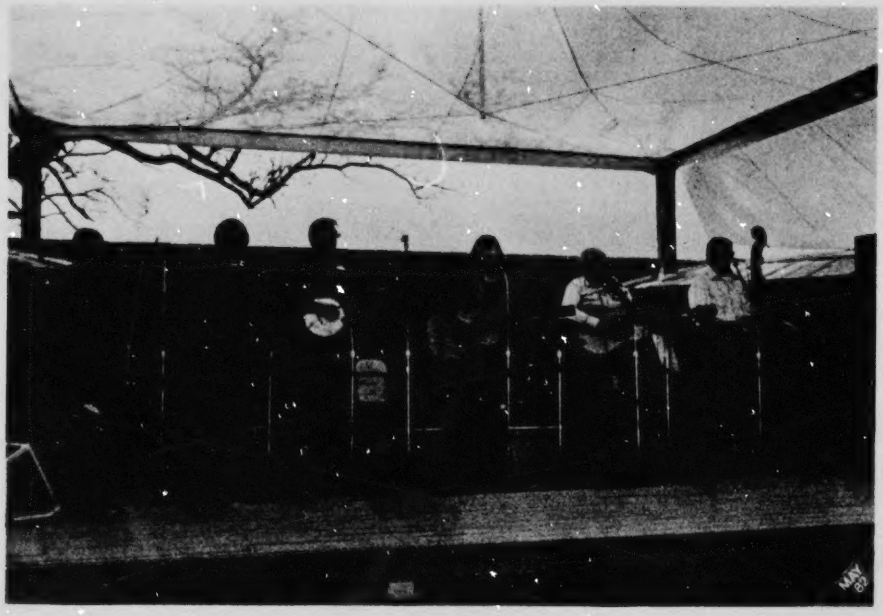
One day the boss brought a steam drill to hurry the work in the tunnel. John Henry's pride was touched. "A man ain't nothin' but a man," he said. "But before I let that steam drill beat me down, I'm gonna die with the hammer in my hand." And he did. John Henry raced the newfangled contraption - and won. But he died of it.

John Henry was driving on the right side of the tunnel, and the steam drill started on the left. The conditions of the race were that they would drill for thirty-five minutes. John Henry made fourteen feet, and the steam drill "it made only nine." John Henry said, "I beat 'm but I'm dead," and he burst his heart and fell down dead. And he still had the hammer in his hand. They buried him right there in the sand beside the track, and every big engine that goes by whistles, "There lies the steel-drivin' man."

There are fifty versions of the John Henry ballad and an unknown number of John Henry hammer songs to whose rhythm workmen still drive steel into solid rock. One of them goes:

This old hammer kill John Henry
Drivin' steel, drivin' steel
or
This old hammer kill John Henry
Can't kill me, can't kill me.

MUSIC



MAY 82

SUBJECT AREA: APPALACHIAN MUSIC

ACTIVITY: Students will be able to describe the types of music traditionally enjoyed in Appalachia.

GRADE LEVEL: 6-8

OBJECTIVES: Students will be able to:

1. identify the origins of Appalachian ballads and folk songs.
2. categorize the ballads and folk songs by type.
3. understand the sociological, historical, political and emotional factors contributing to themes in Appalachian ballads and folk songs.
4. define "bluegrass" music.
5. identify the origins of bluegrass music.
6. discuss themes and style of bluegrass music.
7. identify instruments traditionally used in Appalachian music.
8. identify religious music of Appalachia.
9. define lining-out, shape-note singing, and revival songs.
10. research individuals who have made a significant contribution to Appalachian music.

SUBJECT AREA: Appalachian Music

ACTIVITY: Students will be able to describe the types of music traditionally enjoyed in Appalachia.

GRADE LEVEL: 6-8

OBJECTIVES: Students will be able to:

1. identify the origins of Appalachian ballads and folk songs.
2. categorize the ballads and folk songs by type.
3. understand the sociological, historical, political, and emotional factors contributing to themes in Appalachian ballads and folk songs.

MATERIALS: handouts "Lord Bateman," "Fair Margaret and Sweet William," "Barbara Allen," "Jacky My Son," "Drowsy Sleeper," "The Miner's Lament," "Wagoner's Lad," "Wildwood Flower," "I Never Will Marry," "The Hard-Working Miner," "Mines of Coal Creek," "Sad the Day," "Nature's Lamentation," Pie in the Sky," "We Shall Not Be Moved," "The Union Maid," "Which Side Are You On?" "Skip to My Lou," "Sugar Hill," "Old Joe Clarke," "The Deaf Woman's Courtship," "The Arkansas Traveler."

PROCEDURES:

1. Either write the following quote on the board or read it to the students.

   > "Songs are the statment of a people. You can learn more about a people by listening to their songs than any other way, for into the songs go all the hopes and hurts, the angers, fears, the wants and aspirations."
   >
   > -John Steinbeck

2. Ask the students why people would want to sing about hurts, angers, fears, and wants.
3. Discuss how you can learn about a people by listening to their songs. Have students give examples if possible.
4. Talk about the importance of music in general and the importance of music to the students specifically.
5. Explain that they are going to learn about the music of Appalachian people which includes folk songs, ballads, bluegrass music, and religious music.
6. Define folk music for the students. The definition should include the following information:

a. usually made up by people who are not trained composers

b. these people have a story to tell, a love to express, or a joke they want to share

c. these songs are passed along and spread by word of mouth, from person to person, and from town to town

d. it goes through many changes in both words and music

7. List the following categories on the board:

   a. Love songs

      1) songs of lover murdered
      2) inconstant love
      3) constant love
      4) lover baffled
      5) return lover disguised

   b. Humorous songs

   c. Work songs

   d. Play and dance songs

   e. Sequence number or counting songs

   f. Songs of criminals

   g. Spirituals

   h. Protest songs

8. Explain that folk songs usually fall into one of the above categories and that the students will be putting the songs they study into one of the above categories.

9. Read the following quote to the students:

   "As long as men love a story and their senses respond to the rhythm of sound and movement, the ballad tree, rooted in the past, living today, will send forth its branches into tomorrow."

   -E.K. Wells

10. Tell students that the ballad is the most popular type of folk music. It is a song that tells a story, usually of a single event, and quite often a tragic event.

    Most ballads are divided into stanzas of four lines each, sometimes with a chorus that is repeated after each stanza.

11. Explain that because many of the early settlers of Appalachia came from England, many of the songs they sang were of English origin. Also, many of these songs were modified to fit situations and events in the New World. The names

of people and places sung about were often changed.

12. Pass out copies of "Lord Bateman," "Fair Margaret and Sweet Willie," "Barbara Allen," and "Jacky, My Son." (If at all possible, obtain recordings of the songs used in this unit as it will be more effective to hear songs being studied.) Explain that these four songs are of English origin.

13. After reading the words of each song, ask students which category on the board the song belongs to. (Choose the specific category of love song in this case.)

14. Discuss the theme of each of the ballads. What seems to be the general theme of these particular four ballads.

15. Have the students choose one of the ballads and re-write it as a short story.

16. Pass out copies of "Drowsy Sleeper," "The Miner's Lament," "Wagoner's Lad," "wildwood Flower," and "I Never Will Marry."

17. Tell the students that these are early American ballads.

18. Read "Drowsy Sleeper" and ask students to explain what the story being told is about. Is there any confusion among students?

19. Which category on the board does this song fit into?

20. Which song that was already studied would this be most like? Why?

21. Read "Wagoner's Lad," "Wildwood Flower," and "I Never Will Marry."

22. What is the similar theme that runs through the words of these songs?

23. If we had only known about the ballads we've read so far, what generalization might we make aobut love in early America?

24. Which category on the board does each of these ballads fit into?

25. Ask how many students have heard of the Gold Rush and have one explain what it was.

26. Read "The Miner's Lament."

DISCUSSION QUESTIONS

a. How was the man doing before he left home to join the "Gold Rush"?

b. What did the wife seem to know about his journey?

c. What happened to the man once he got out West?

d. How does the song end?

e. How is this song different from any we've read so far?

27. Which category on the board does this song fit into?

28. Tell the students they are going to read the words of some songs that are about a different kind of mining.

29. Pass out copies of "The Hard-Working Miner," and "Mines of Coal Creek."

30. Tell the students that the miners working hard in the coal pits of Kentucky and West Virginia had songs they sang. They worried about the many accidents and diseases that broke the miners' bodies and brought them to an early grave.

31. Read "The Hard-Working Miner" and "The Mines of Coal Creek." (Before reading the latter, tell the students that a boy got killed in the mines, and before he died he supposedly wrote verses on a rock and left them in the mine.)

32. Ask the students what themes are similar in both songs. What category would these two songs fit into? What can you tell about a miner's life by reading the words to these songs?

33. Explain to the students what strip mining is. (Include: bulldozers tear away the trees and vegetation and leave the land virtually useless; creeks and streams are left filthy; empty houses are left behind.)

34. Pass out copies of "Sad the Day," and "Nature's Lamentation" and read.

DISCUSSION QUESTIONS

a. What seems to be the major concern of the writers of these songs?

b. What are "black diamonds"?

c. In "Sad the Day" why were the writer's folk rejoicing? What didn't they know was going to happen?

35. Ask the students what a union is and what it tries to do for its members. Tell the students that when the mines and mills came to the South, their owners from the North cared about profits and not human welfare. The mountain folk needed jobs and took the $1.00 per day wages. Conditions were terrible and the songs began to reflect the hurt, anger and disappointment of the people. The coming of the unions gave the people new hope. But the union members faced new

problems.

36. Pass out copies of "Pie in the Sky," "We Shall Not Be Moved," "The Union Maid," and "Which Side Are You On?"

37. Read "Pie in the Sky." Tell the students the Joe Hill was an early union song writer. He was executed in 1915 on a murder conviction. Many people believed it was a frame-up to silence him.

38. Discuss what "pie in the sky" might mean. What do the preachers, Salvation Army, and Holy Rollers do in the song? How is the person singing the song eventually going to win?

39. Read "We Shall Not Be Moved," and "The Union Maid."

40. Tell students that "We Shall Not Be Moved" was originally a Negro spiritual but was adopted by union workers and sung in union halls all over the country. New verses were made up to fit the particular union's problems.

41. Explain that during the many strikes, the company hired armed men to protect the plant. These men often got carried away and many shootings and knifings occurred. In "The Union Maid" who or what do you think ginks and finks are? What is a picket line? Do you think "company thugs" would run away? Why or why not?

42. "Which Side Are You On?" has inspired countless people in the last 40 years. It is sung at union meetings, political rallies, and folk song concerts. Florence Reece wrote this song on the back of a calendar in 1930 after her husband had been urn off by thugs for being a union organizer.

43. Read "Which Side Are You On?" Tell the students that J.H. Blair was the sheriff of Harlan County who hired his deputies (thugs) from as far away as Chicago.

44. Ask the students what the title means.

45. What categories would these songs fit into?

46. Tell the students that folk songs can also be funny or written to dance to. The following songs fit these categories.

47. Pass out copies of "Skip to My Lou," "Sugar Hill," "Old Joe Clarke," "The Deaf Woman's Courtship," and "Arkansas Traveler," and read. (Tell students that the first three are dancing songs and the last two are humorous.)

48. What makes these songs ("The Deaf Woman's Courtship" and "Arkansas Traveler") funny?

SUGGESTED PROJECTS

1) On construction paper, draw a picture that depicts one of the poems and print the poem on the paper. Display.

2) Research coal mining in the Appalachian Mountains. Include dangers, work day, diseases, and damage to land.

3) Research union activity in the textile mills or the coal mines. Give specific incidents that occurred.

4) Find some modern day protest songs. Discuss the differences and similarities in what is being sung about and how the protestors feel.

ERENCE
AL
RS!

LORD BATEMAN

There was a man that lived in England,
He sailed along the Turkish shore,
Until he was taken and put in prison,
Where he could never be released any more.

This Turkey had one only daughter,
And she was of some high degree,
She stole the key to her father's prison,
And declared Lord Bateman she'd set free.

Let's make a vow, let's make a promise,
Let's make a vow, let's make it stand,
You vow you'll marry no other woman,
I'll vow I'll marry no other man.

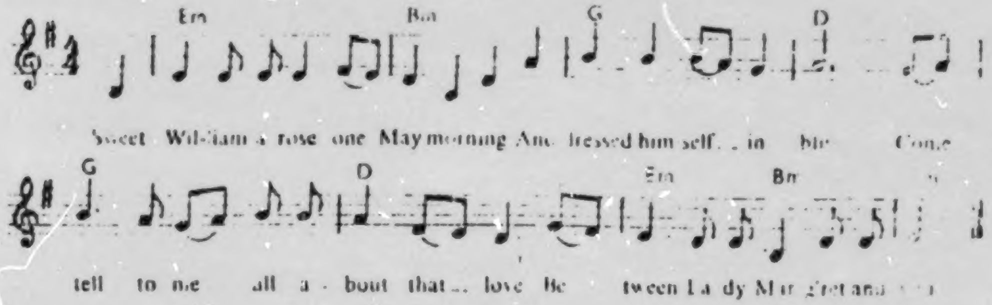
They made that vow, they made that promise,
They made that vow, they made it stand,
He vowed he'd marry no other woman,
She vowed she'd marry no other man.

But seven long years had rolled around her.
It seemed as though they were twenty-nine.
She wrapped up her clothes in a great big bundle,
And declared Lord Bateman she'd go find.

She rode till she came to Lord Bateman's castle,
She jingled so loud, but she couldn't come in,
Saying, "Is this Lord Bateman's castle,
Or is it that he's brought his new bride in?"

Lord Bateman stood on the chamber floor,
He busted that table into pieces three,
Saying "I'll foresake all my lands and my dwelling,
For that Turkish lady that set me free."

16 FAIR MARGARET AND SWEET WILLIAM


Em
Bm
G
D
Sweet William a rose one May morning And dressed him self in blue Come
G
D
Em
Bm
tell to me all a - bout that love Be tween Lady Marg'ret and

O I know nothing of Lady Marg'ret's love
And she knows nothing of me,
But in the morning at half past eight
Lady Marg'ret my bride shall see.

Lady Marg'ret was sitting in her bower room
A combing back her hair;
When who should she spy but Sweet William and
his bride
As to church they did draw nigh

Then down she threw her ivory comb,
In silk bound up her hair;
And out of the room this fair lady ran.
She was never any more seen there.

The day passed away and the night coming on
And the most of the men asleep
Sweet William espied Lady Marg'ret's ghost
A standing at his bed feet.

The night passed away and the day coming on
And the most of the men awake,
Sweet William said, I am troubled in my head
By the dream I dreamed last night.

He rode up to Lady Marg'ret's door
And jingled at the ring,
And none so ready as her seventh born brother
To arise and let him in.

O is she in her kitchen room,
Or is she in her hall,
Or is she in her bower room
Among her merry maids all?

She's neither in her kitchen room,
Nor neither in her hall,
But she is in her cold, cold coffin
With her pale face towards the wall

Pull down, pull down those winding sheets
A made of satin so fine.
Ten thousand times you have kissed my lips,
And now, love, I'll kiss thine.

Three times he kissed her snowy white breast,
Three times he kissed her chin;
And when he kissed her cold clay lips
His heart it broke within.

Lady Marg'ret was buried in the old churchyard,
Sweet William was buried close by;
And out of her there sprung a red rose
And out of him a brier.

They grew so tall and they grew so high,
They scarce could grow any higher;
And there they tied in a true lover's knot,
The red rose and the brier.

If your name be Barb'ra Allen!"

So slowly, slowly she came up,
So slowly she came nigh him,
And all she said when there she came,
"Young man I think you're dying."

He turned his pale face toward the wall,
For death was in him dwellin',
"Goodbye, goodbye, my dear friends all,
Be kind to Barb'ra Allen."

As she was walking o'er the fields,
She heard the death bell knellin',
And ev'ry stroke did seem to say,
"Unworthy Barb'ra Allen."

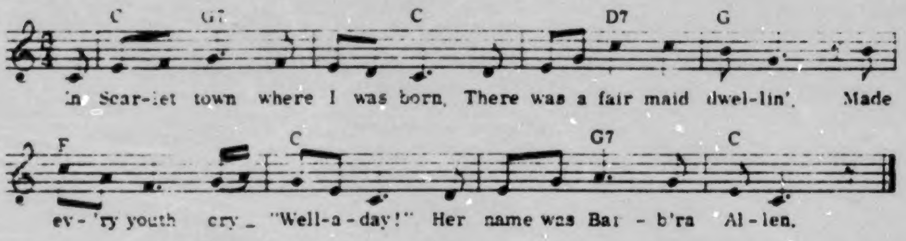
Her eyes looked east, her eyes looked west,
She saw his pale corpse comin';
"O bearers, bearers, put him down,
That I may look upon him."

"O father, father, dig my grave,
Go dig it deep and narrow.
Sweet William died for me today;
I'll die for him tomorrow."

They buried her in the old churchyard,
Sweet William's grave was nigh her;
And from his heart grew a red, red rose,
And from her heart, a brier.

They grew and grew to the steeple-top
Till they could grow no higher;
And there they tied in a true-love knot,
The red rose and the brier.

BARBARA ALLEN


C
G7
C
D7
G
In Scar-let town where I was born, There was a fair maid dwel-lin'. Made
F
C
G7
C
ev-'ry youth cry _ "Well-a-day!" Her name was Bar - b'ra Al - len.

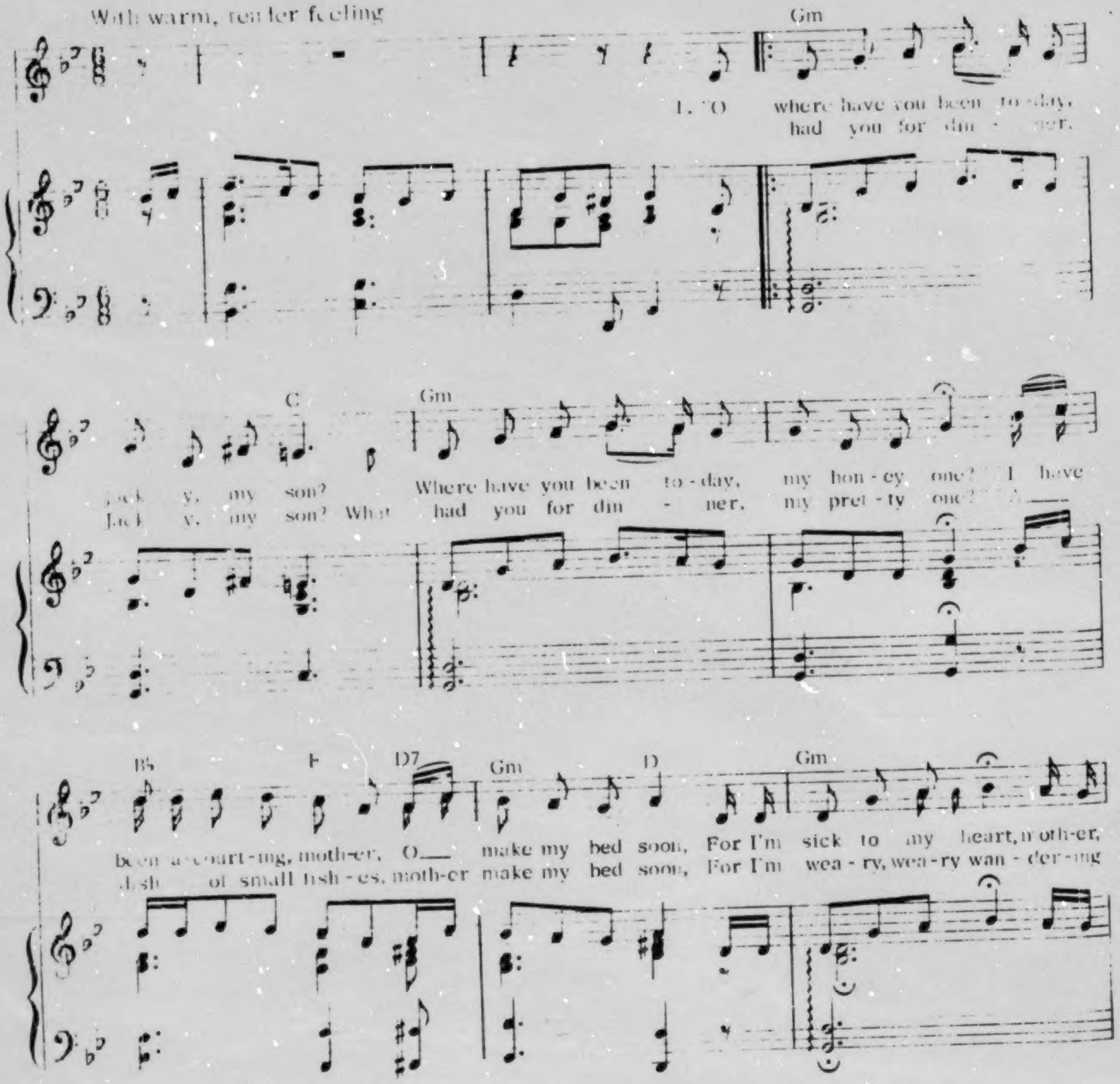
In Scarlet town where I was born,
There was a fair maid dwellin'.
Made ev'ry youth cry, "Well-a-day!"
Her name was Barb'ra Allen.

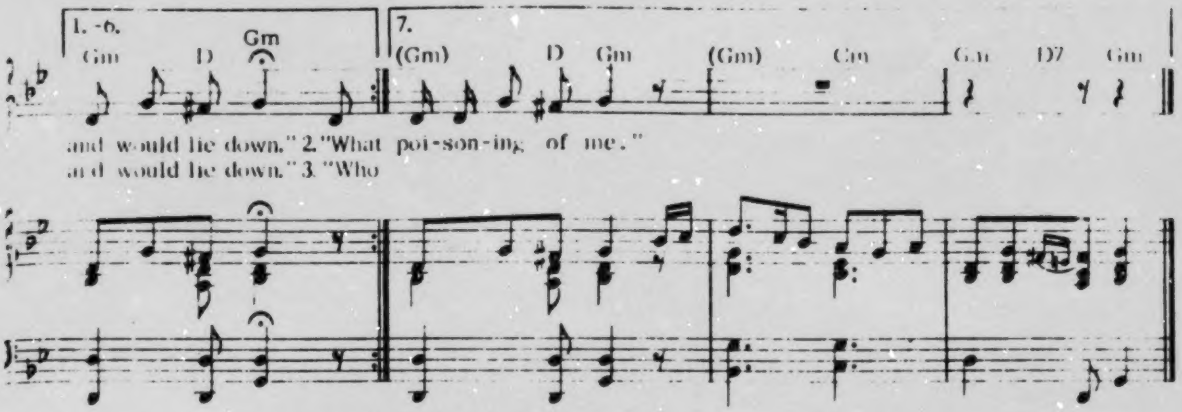
'Twas in the merry month of May,
The green buds they were swellin',
Sweet William on his death-bed lay,
For the love of Barb'ra Allen.

He sent his servant to her door,
To the place where she was dwellin',

Jacky My Son

LORD RANDALL


With warm, tender feeling
Gm
1. O where have you been to-day,
had you for din - ner,
C
Gm
Jacky, my son? Where have you been to-day, my hon-ey one? I have
Jacky, my son? What had you for din - ner, my pret-ty one? A
B♭
F
D7
Gm
D
Gm
been a-court-ing, moth-er, O make my bed soon, For I'm sick to my heart, moth-er,
dish of small fish-es, moth-er make my bed soon, For I'm wea-ry, wea-ry wan-der-ing


1.-6.
Gm D Gm
7.
(Gm) D Gm (Gm) Gm Gm D7 Gm
and would lie down." 2. "What
and would lie down." 3. "Who
poi-son-ing of me."

3. "Who gave you the fishes, Jacky, my son?
Who gave you the fishes, my pretty one?"
"'Twas my pretty sweetheart, mother, make my bed soon,
For I'm sick to the heart, mother, and would lie down."

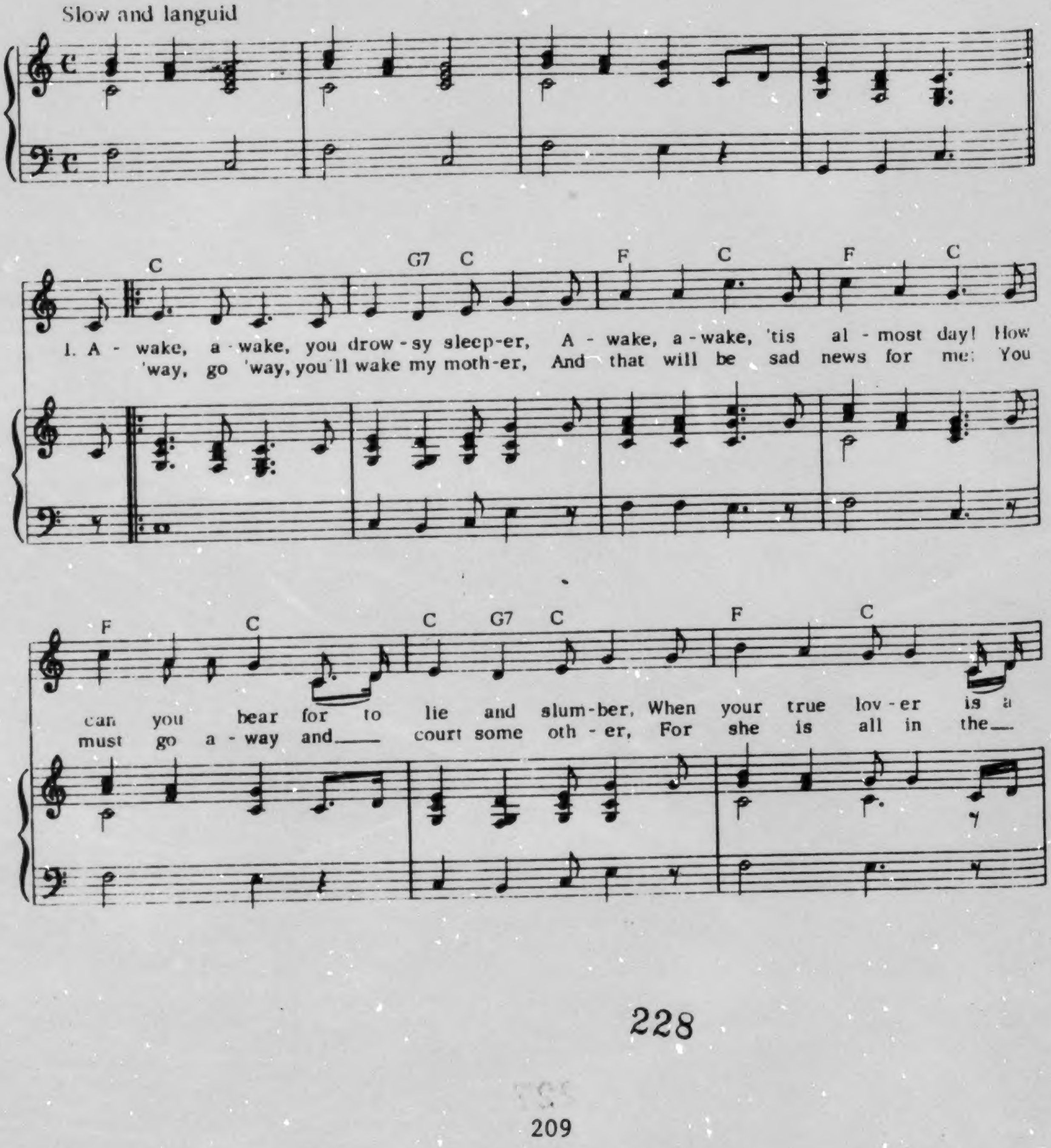
4. "What color was the fishes, Jacky, my son?
What color was the fishes, my pretty one?"
"They were black bellies and speckled bellies, mother, make my bed soon,
For I'm sick to the heart, mother, and would lie down."

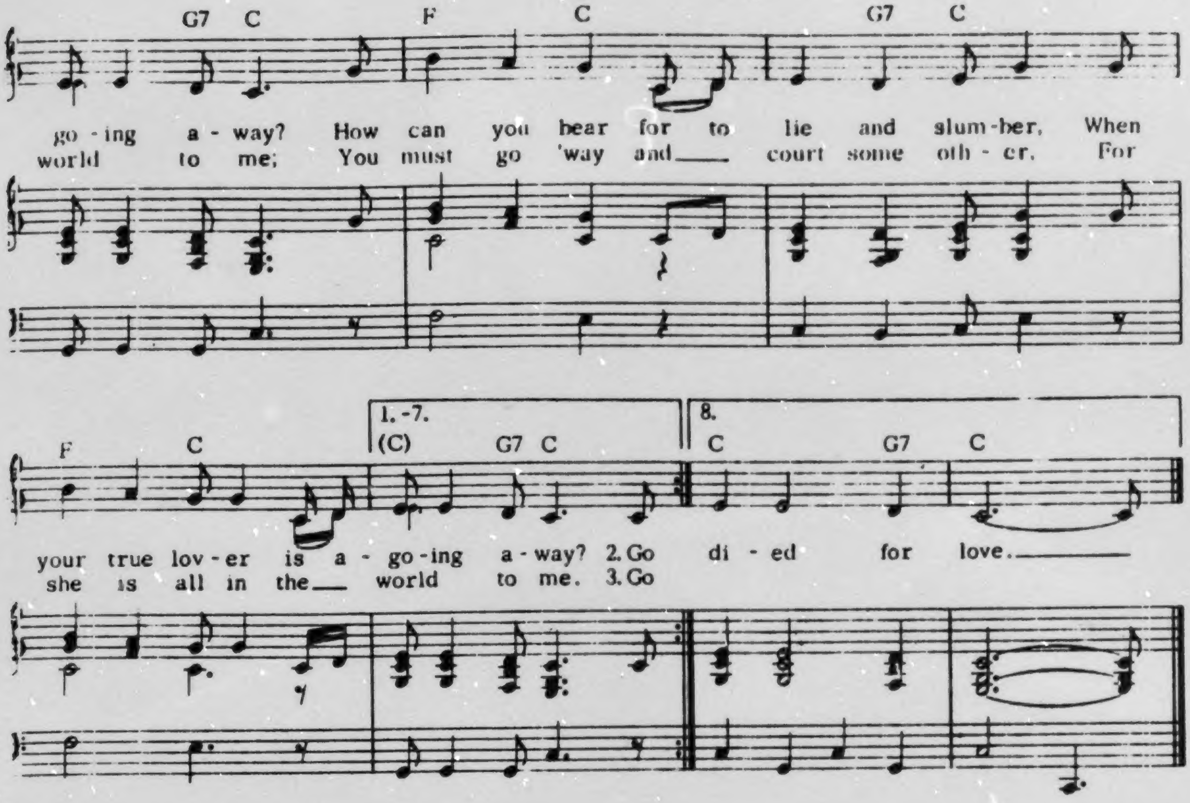
5. "I think you are poisoned, Jacky, my son,
I think you are poisoned, my pretty one."
"Yes, mother, I am poisoned, O, make my bed soon,
For I'm sick to the heart, mother, and would lie down."

6. "What will you leave your mother, Jacky, my son?
What will you leave her, my pretty one?"
"I will leave you my all, mother, O, make my bed soon,
For I'm sick to the heart, mother, and would lie down."

7. "What for your sweetheart, Jacky, my son?
What will you leave her, my pretty one?"
"I will leave her my braces to hang her upon a tree,
For the poisoning of my greyhounds and the poisoning of me."

Drowsy Sleeper


Slow and languid
C
G7 C
F C
F C
1. A - wake, a - wake, you drow - sy sleep-er, A - wake, a - wake, 'tis al - most day! How
'way, go 'way, you'll wake my moth-er, And that will be sad news for me; You
F C
C G7 C
F C
can you bear for to lie and slum-ber, When your true lov - er is a
must go a - way and___ court some oth - er, For she is all in the___



G7
C
F
C
G7
C
go - ing a - way? How can you bear for to lie and slum - ber, When
world to me; You must go 'way and court some oth - er. For
1. -7.
8.
F
C
(C)
G7
C
C
G7
C
your true lov - er is a - go - ing a - way? 2. Go di - ed for love.
she is all in the world to me. 3. Go

3. Go 'way, go 'way, you'll wake my father,
For he now lies on his bed of rest,
And in his hand he holds a dagger,
To kill the one that I love best.
(*repeat last two lines*)

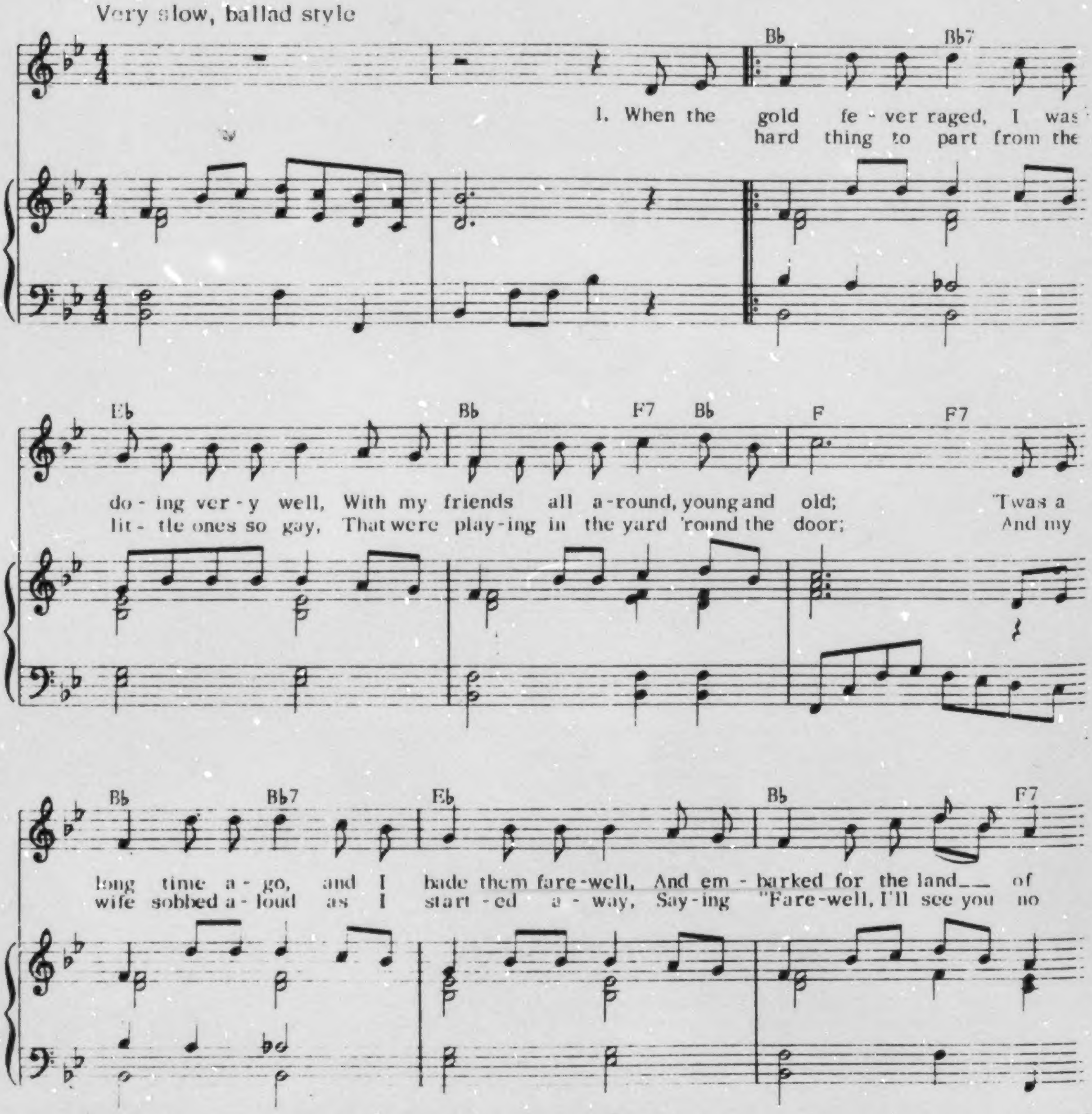
4. Go fetch to me both pen and paper,
That I may set me down and write;
I'll tell you of the grief and sorrow
That troubles me both day and night.
(*repeat last two lines*)

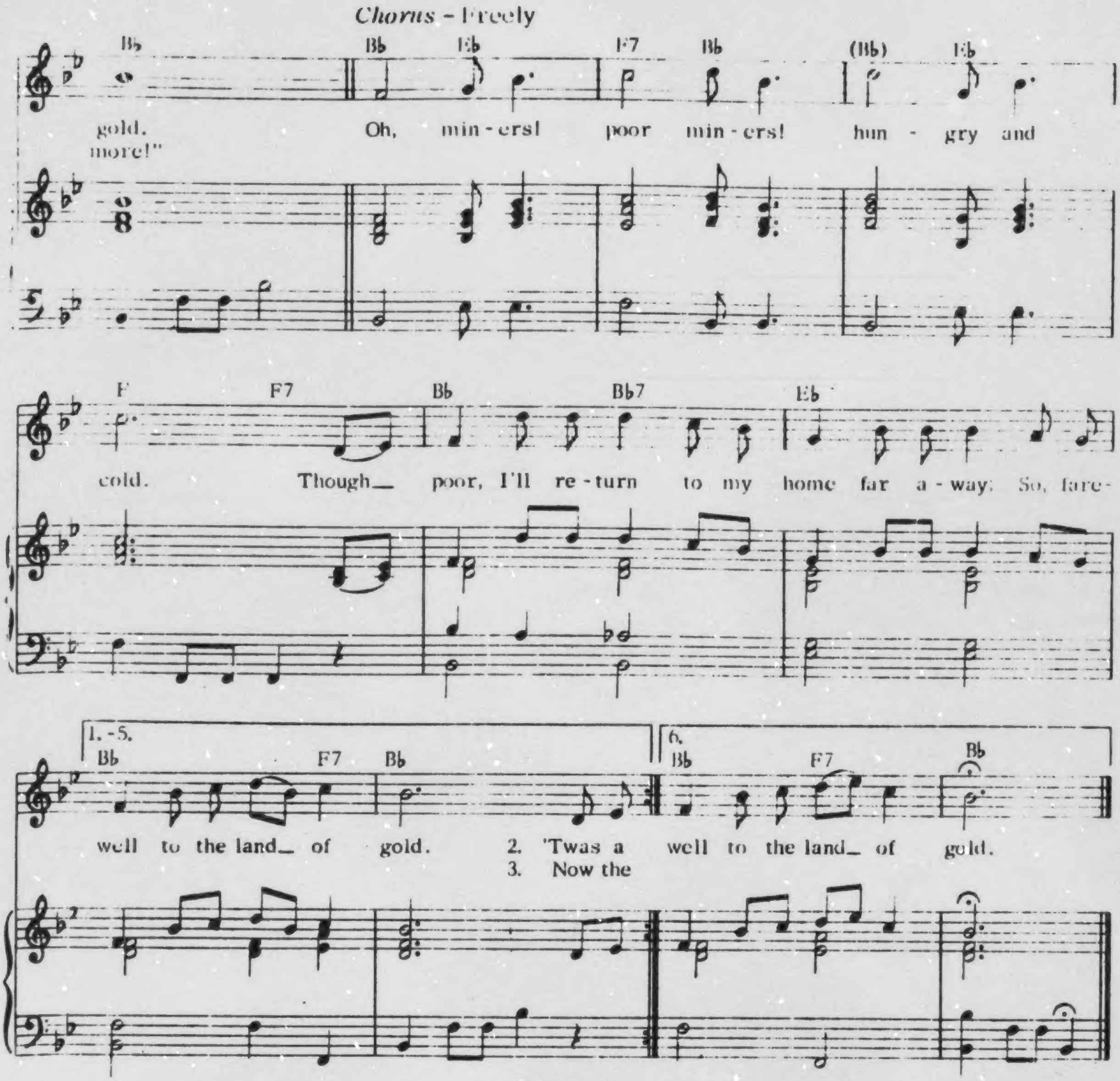
5. I wish I were a little swallow,
Or else some lonesome turtle-dove;
I'd fly away over hills of sorrow,
And light upon some land of love.
(*repeat last two lines*)

6. In yonder field go stick an arrow:
I wish the same was in my breast;
I'd bid adieu to sin and sorrow,
And my poor soul would be at rest.
(*repeat last two lines*)

7. Go dig my grave in yonder meadow,
Place marble stones at my head and feet,
And on my breast a turtle-dove
To show the world that I died for love.
(*repeat last two lines*)

The Miner's Lament


Very slow, ballad style
Bb
Bb7
1. When the gold fe - ver raged, I was
hard thing to part from the
Eb
Bb
F7
Bb
F
F7
do - ing ver - y well, With my friends all a - round, young and old; 'Twas a
lit - tle ones so gay, That were play - ing in the yard 'round the door; And my
Bb
Bb7
Eb
Bb
F7
long time a - go, and I bade them fare - well, And em - barked for the land__ of
wife sobbed a - loud as I start - ed a - way, Say - ing "Fare - well, I'll see you no


Chorus - Freely
Bb
Bb
Eb
F7
Bb
(Bb)
Eb
gold.
more!"
Oh, min-ers! poor min-ers! hun - gry and
F
F7
Bb
Bb7
Eb
cold. Though_ poor, I'll re-turn to my home far a-way; So, fare-
1.-5.
Bb
F7
Bb
6.
Bb
F7
Bb
well to the land_ of gold. 2. 'Twas a
3. Now the
well to the land_ of gold.

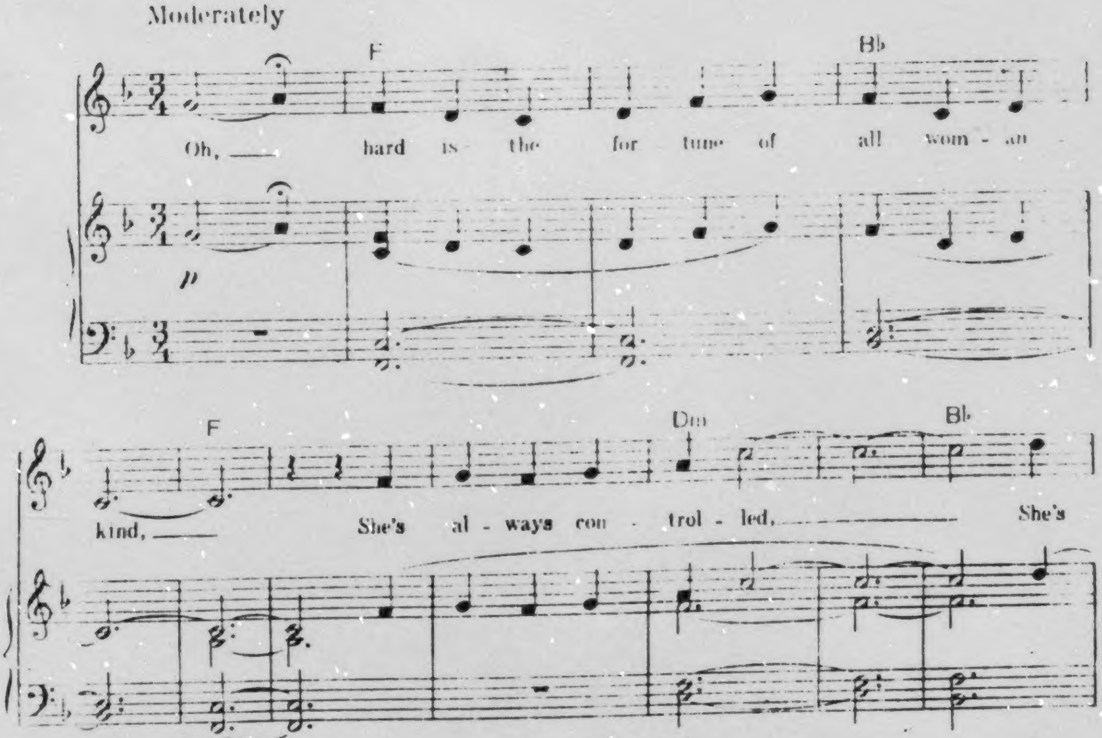
3. Now the little gold locket my wife used to wear
Seems to fade by disease every breath;
Once happy and gay, now the picture of despair,
And the little ones all paler than death. (*Chorus*)

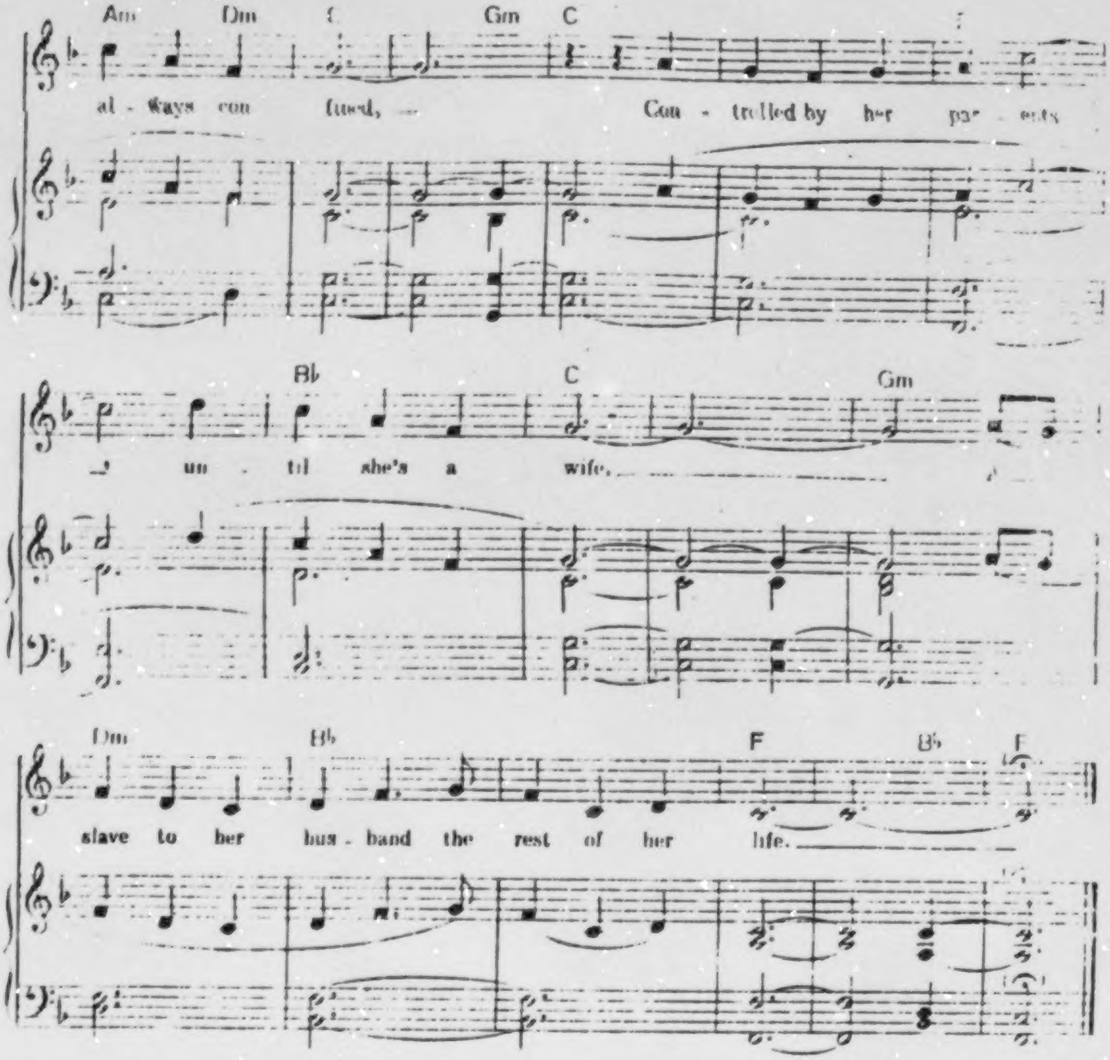
4. I dreamed I was at home in the old orchard tread,
With those loved ones so gay it did seem;
As I reached for the apples that hung o'er my head,
Disappointed I woke from my dream. (*Chorus*)

5. Cold, wet, and hungry, I've slept on the ground,
When those visions of happiness came;
But, disheartened, awoke by the sound
Of the screech-owl that lit on my claim. (*Chorus*)

6. I toiled night and day with the hope of gaining wealth,
Through the cold winter's rain with delight;
But alas! sad misfortune has ruined my health,
So my fond friends at home, all, good night. (*Chorus*)

Wagoner's Lad


Moderately
F
Bb
Oh, hard is the fortune of all woman-
p
F
Dm
Bb
kind, She's always controlled, She's


Am Dm C Gm C F
al - ways con fused, — Con - trolled by her par - ents
Bb C Gm
un - til she's a wife, —
Dm Bb F Bb F
slave to her hus - band the rest of her life. —

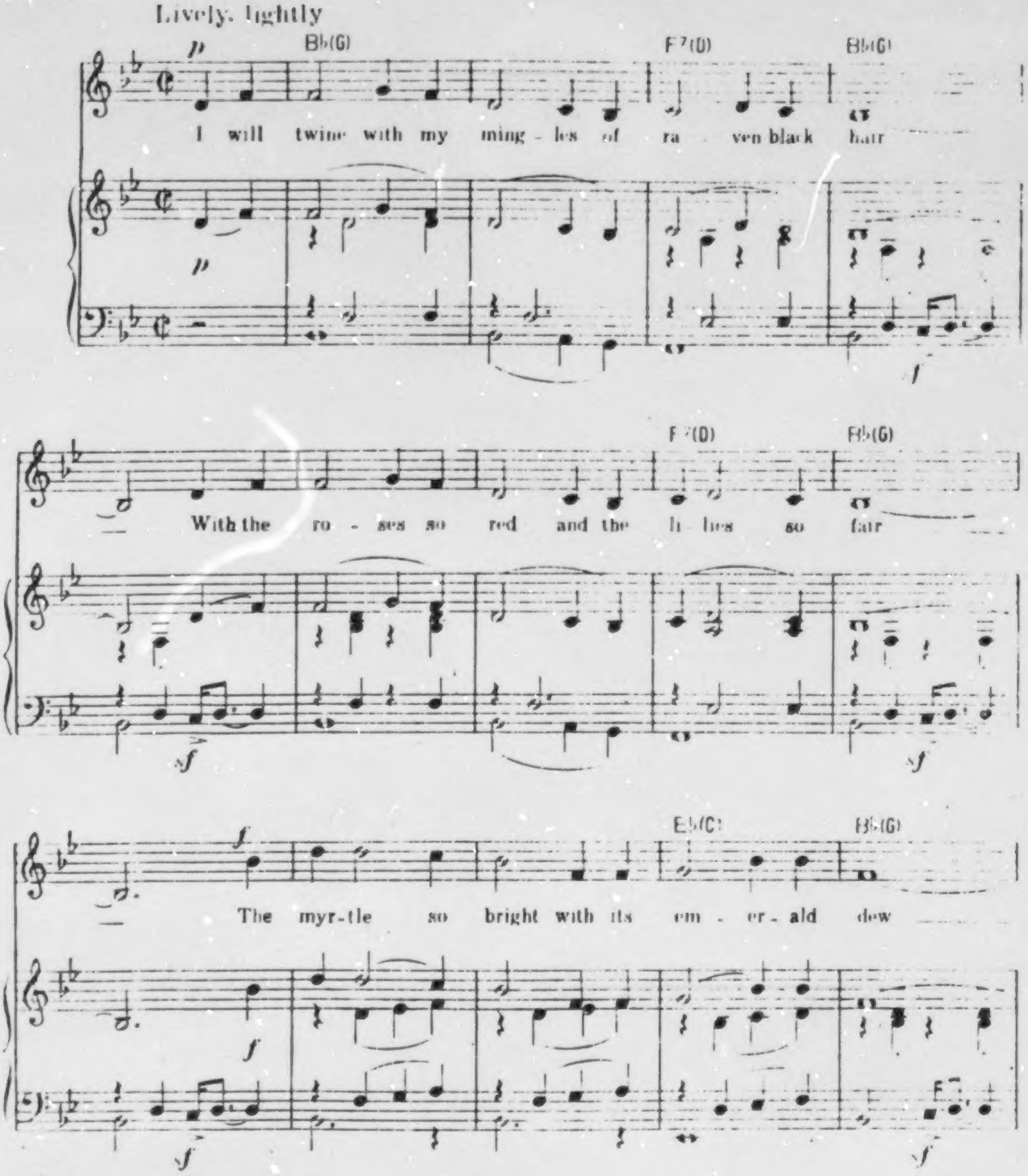
2. Oh, I'm just a poor girl,
my fortune is sad.
I've always been courted
by the wagoner's lad,
He's courted me daily,
by night and by day,
And now he is loading
and going away.

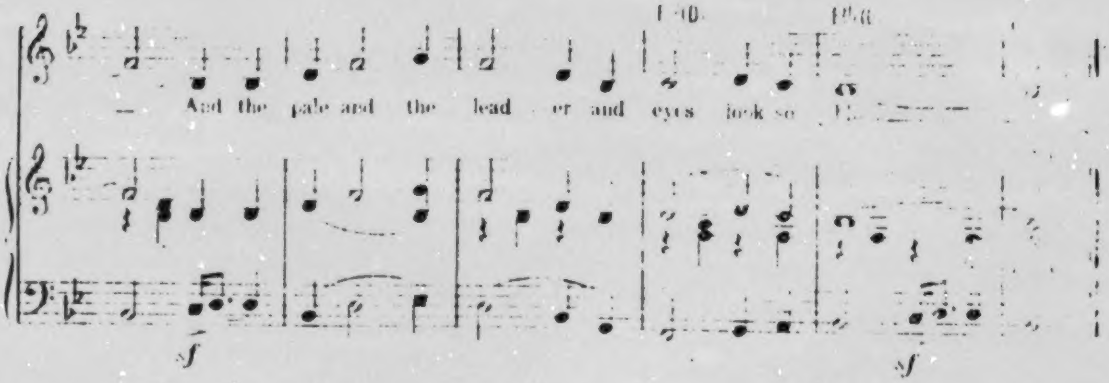
3. Oh, my parents don't like him,
because he is poor,
They say he's not worthy
of entering my door,
He works for a living,
his money's his own,
And if they don't like it,
they can leave him alone.

4. "Oh, your horses are hungry,
go feed them some hay,
Then sit down here by me,
as long as you may."
"My horses ain't hungry,
they won't eat your hay,
So fare thee well darlin',
I'll be on my way."

5. "Oh, your wagon needs greasing,
your whip is to mend,
Then sit down here by me,
as long as you can."
"My wagon is greasy,
my whip's in my hand,
So fare thee well darlin',
no longer to stand."

Wildwood Flower

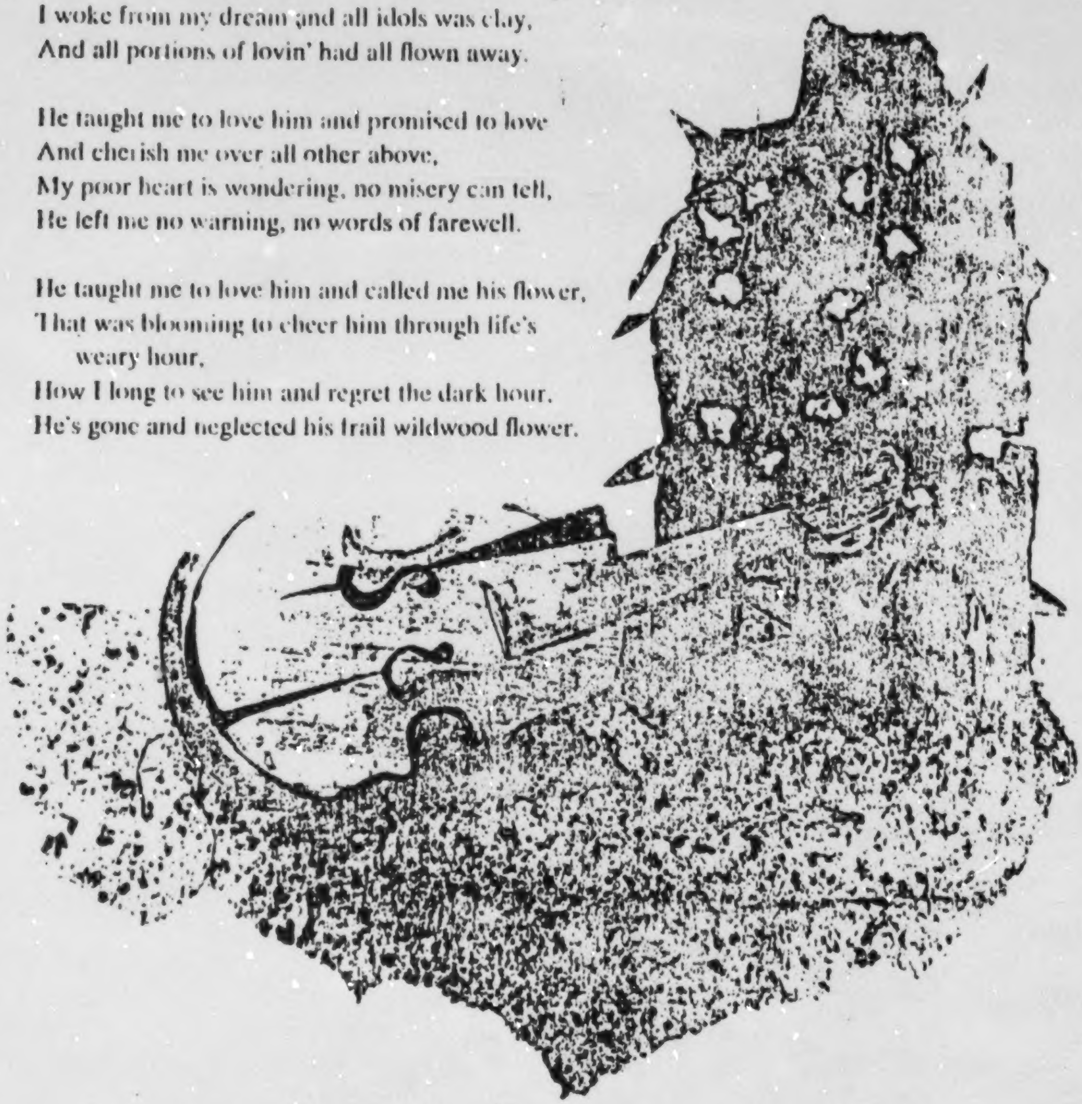

Lively, lightly
p
B♭(G)
F7(D)
B♭(G)
I will twine with my ming - les of ra - ven black hair
p
f
F7(D)
B♭(G)
With the ro - ses so red and the li - lies so fair
sf
sf
f
E♭(C)
B♭(G)
The myr-tle so bright with its em - er - ald dew
f
f
f



2. I will dance, I will sing and my life shall be gay,
I will charm every heart, in its crown I will sway,
I woke from my dream and all idols was clay,
And all portions of lovin' had all flown away.

3. He taught me to love him and promised to love
And cherish me over all other above,
My poor heart is wondering, no misery can tell,
He left me no warning, no words of farewell.

4. He taught me to love him and called me his flower,
That was blooming to cheer him through life's weary hour,
How I long to see him and regret the dark hour.
He's gone and neglected his frail wildwood flower.

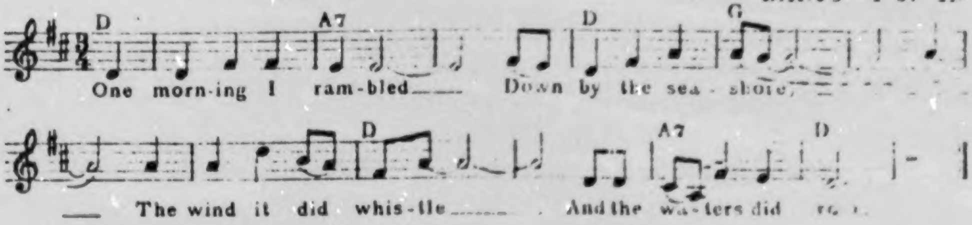


114. I NEVER WILL MARRY

Arranged by Alan Lomax from the singing of the Carter Family, 561; Belden, 167; Randolph I, 341. Said to be derived from the broadside ballad 'The Sorrowful Ladie's Complaint.' *Roxburghe Ballads*, IV, 19

Long and lonesome ♩= 138

GUITAR 4 or 6
BANJO– 1 or 4B


D
A7
D
G
One morn-ing I ram-bled
Down by the sea-shore,
The wind it did whis-tle
D
A7
D
And the wa-ters did roar.

1 One morning I rambled
Down by the seashore,
The wind it did whistle
And the waters did roar.

2 I heard some fair maiden
Give a pitiful cry,
And it sounded so lonely
It swept off on high.
CHORUS: (*Sung to the verse melody*)
' I never will marry
Nor be no man's wife.
I intend to live single
All the days of my life.

3 ' The shells in the ocean
Shall be my death bed,
While the fish in deep water
Swim over my head.' (CHO.)

4 She cast her fair body
In the water so deep,
And she closed her pretty blue eyes,
Forever to sleep. (CHO.)

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THE HARD-WORKING MINER

The hard-working miners, their dangers are great,
And many while working have met their sad fate.
They are doing their duty, as all miners do,
Shut out from the daylight and darling ones too.

(Chorus)

The miner is gone, we see him no more;
God be with the miner wherever he may roam;
And may he be read Thy calls to obey,
Looking to Jesus, the only true way.

He leaves a companion and little ones too,
To earn them a living as all miners do;
But while he was working for those whom he loved
The great stone that crushed him feel down from above.

He's only a miner killed under the ground;
He's only a miner and one more is gone.
Just where he was taken there's no one can tell
His mining's all over, poor miner, farewell.

God be with the miner; protect him from harm;
And shield him from danger with Thy dear strong arm;
And bless his dear children wherever they be,
And take them at last up to Heaven with Thee.

MINES OF COAL CREEK

I worked in the mines last Tuesday,
I worked the day before,
At three o'clock on Wednesday,
I'll work in the mines no more.

Shet up in the mines of Coal Creek,
You know you have to die,
Just put your trust in Jesus,
To Heaven your soul shall fly.

I got on a train last Wednesday,
And 'way to the mines did go,
I come out at four o'clock,
I never did hear her blow.

What hills, what hills, my old truelove,
That looks so bright and gay?
That is the hills of sweet heaven,
Where all the good people live.

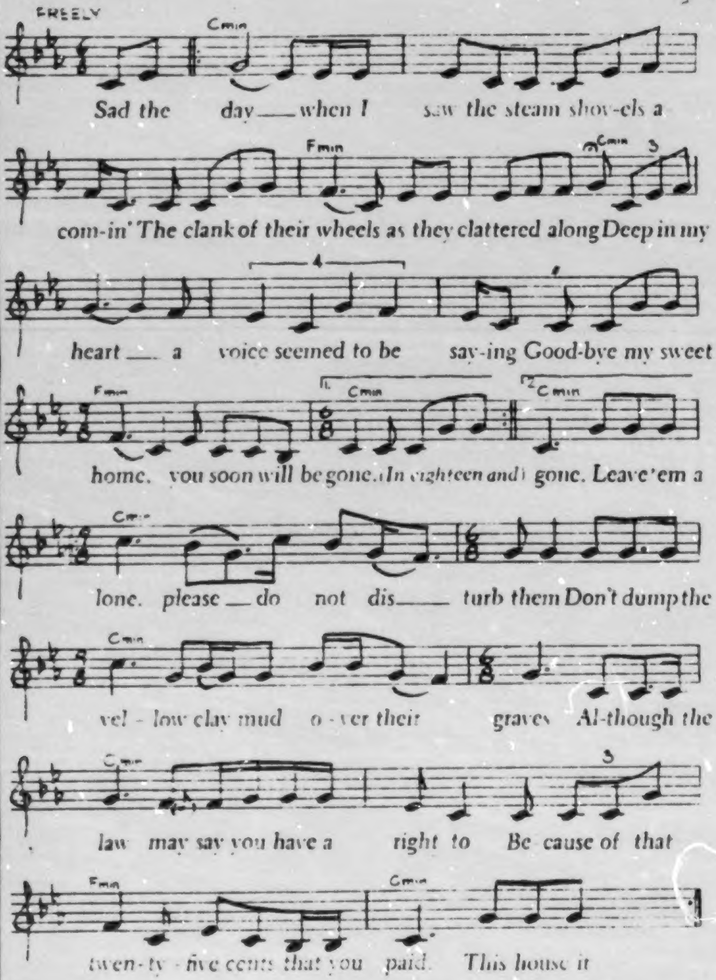
What hills, what hills, my old truelove,
That looks so dark and blue?
That is the hills of a burning Hell,
Were all mean people go.

I hain't grieving over my silver nor gold,
Neither studying about my home,
All in the world that's on my mind,
My darling I left alone.

238

SAD THE DAY

WORDS AND MUSIC: JIM GARLAND


FREELY
Cmin
Sad the day — when I saw the steam shov-els a
Fmin
Cmin
com-in' The clank of their wheels as they clattered along Deep in my
heart — a voice seemed to be say-ing Good-bye my sweet
Fmin
Cmin
Cmin
home, you soon will be gone. (In eighteen and) gone. Leave 'em a
Cmin
lone, please — do not dis — turb them Don't dump the
Cmin
yel - low clay mud o - ver their graves Al-though the
Cmin
law may say you have a right to Be cause of that
Fmin
Cmin
twen-ty - five cents that you paid. This house it

Sad the day when I saw the steam shovels a-comin'
The clank of their wheels as they clattered along
Deep in my heart a voice seemed to be saying
Good-bye my sweet home, you soon will be gone.

In eighteen and eighty my folks were rejoicing
They'd sold the mineral rights on the farm
For twenty-five cents an acre they sold them
My folks didn't know they would do any harm.

Leave them alone, please do not disturb them
Don't dump the yellow clay mud over their graves
Although the law may say you have a right to
Because of that twenty-five cents that you paid.

This house it was the home of my father
His father and mother, they lived there too
Now they all lay asleep beneath the green willow
Along with their wives and children so dear.

I looked on the hill and I saw the steam shovel
Dumping that clay dirt over the hill
Soon every living thing will be covered
My beautiful valley soon will be filled.

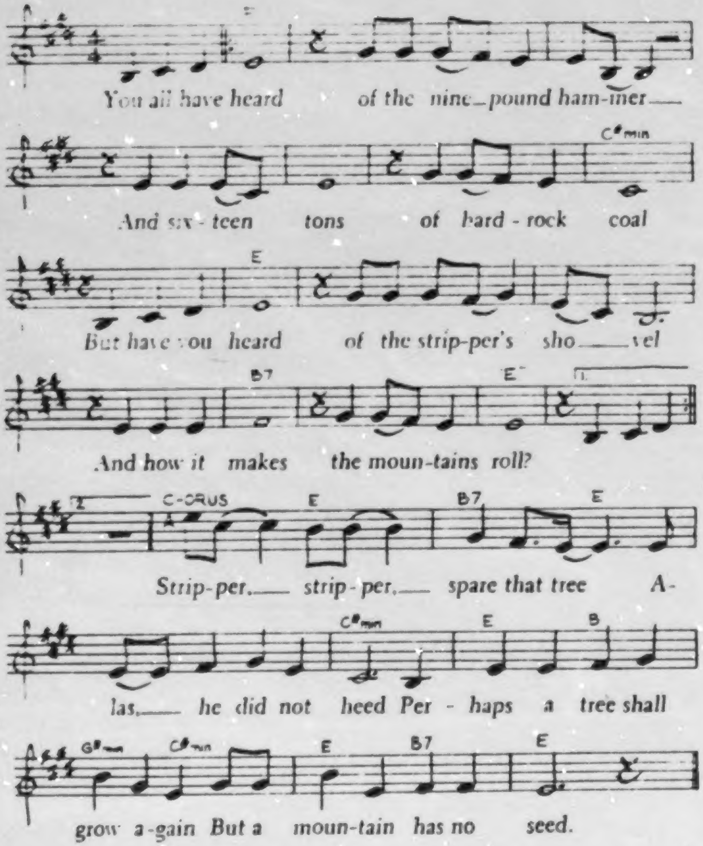
Leave them alone, please do not disturb them
Don't dump the yellow clay mud over their graves
Although the law may say you have a right to
Because of that twenty-five cents that you paid.

Don't force me to leave this house I was born in
Don't force me to leave the land dear to me
Just take back the twenty-five cents that you gave them
And just go away, and please let us be.

© [illegible] by Jim Garland

NATURE'S LAMENTATION

WORDS AND MUSIC: BILL CHRISTOPHER


You all have heard of the nine_pound ham-mer___
C♯min
And six - teen tons of hard - rock coal
E
But have you heard of the strip-per's sho___vel
B7
E
1.
And how it makes the moun-tains roll?
2.
CHORUS
E
B7
E
Strip-per___ strip - per,___ spare that tree A-
C♯min
E
B
las,___ he did not heed Per - haps a tree shall
G♯min
C♯min
E
B7
E
grow a-gain But a moun-tain has no seed.

© 1975 by Bill Christopher

You all have heard of the nine pound hammer
And sixteen tons of hard-rock coal
But have you heard of the stripper's shovel
And how it makes the mountains roll?

Bulldoze away the trees and topsoil
Drill and blast away the stone
Dip out the coal and load that tandem
Leave the spoil, the stripper's gone.

Stripper, stripper, spare that tree
Alas, he did not heed
Perhaps a tree shall grow again
But a mountain has no seed.

A million years to make a mountain
A hundred years to grow a tree
A few short days with a big bulldozer
Will send it all down to the sea.

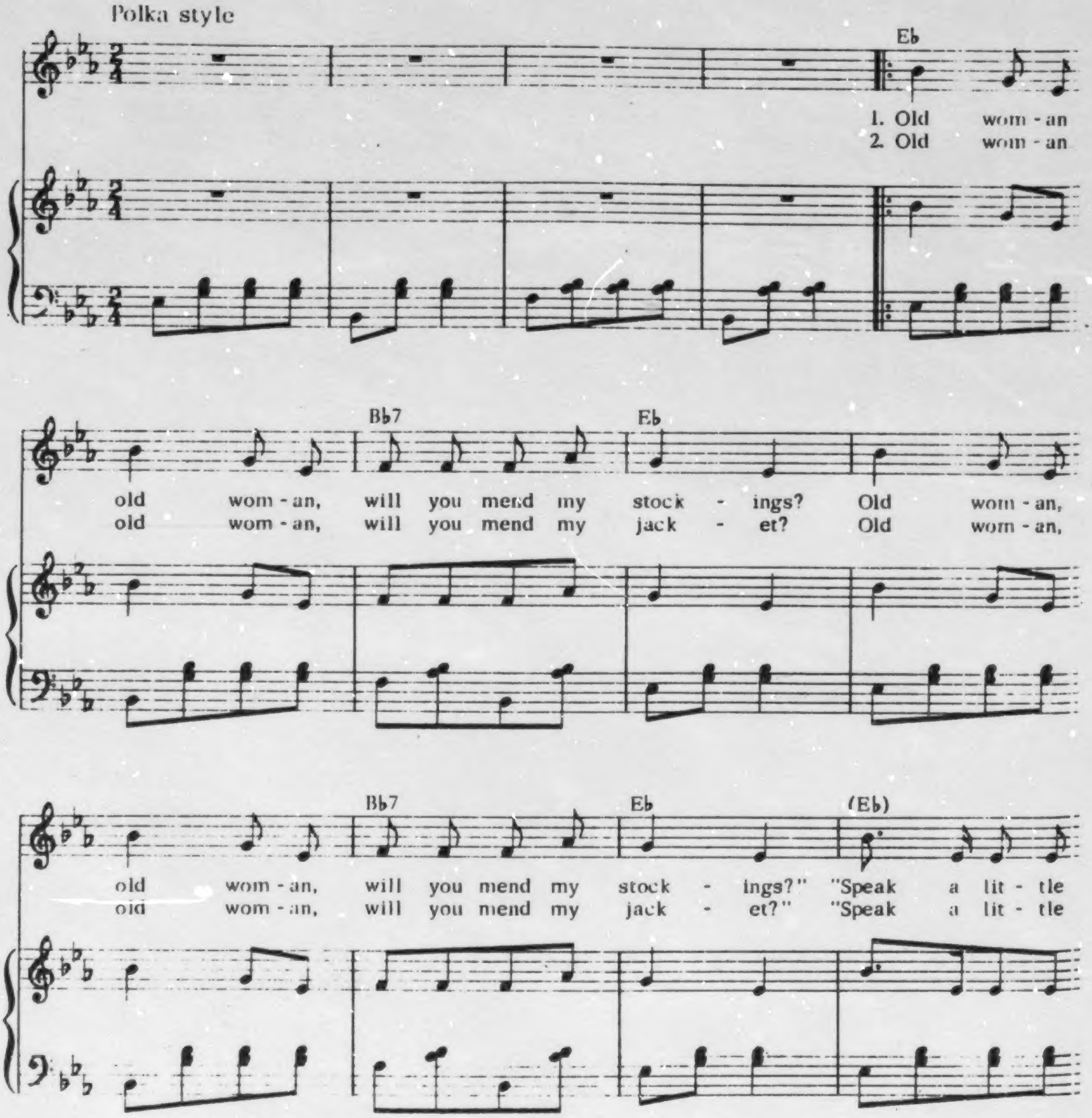
Spare that mountain, spare that tree
Alas, he did not heed
Perhaps a tree shall grow again
But a mountain has no seed.

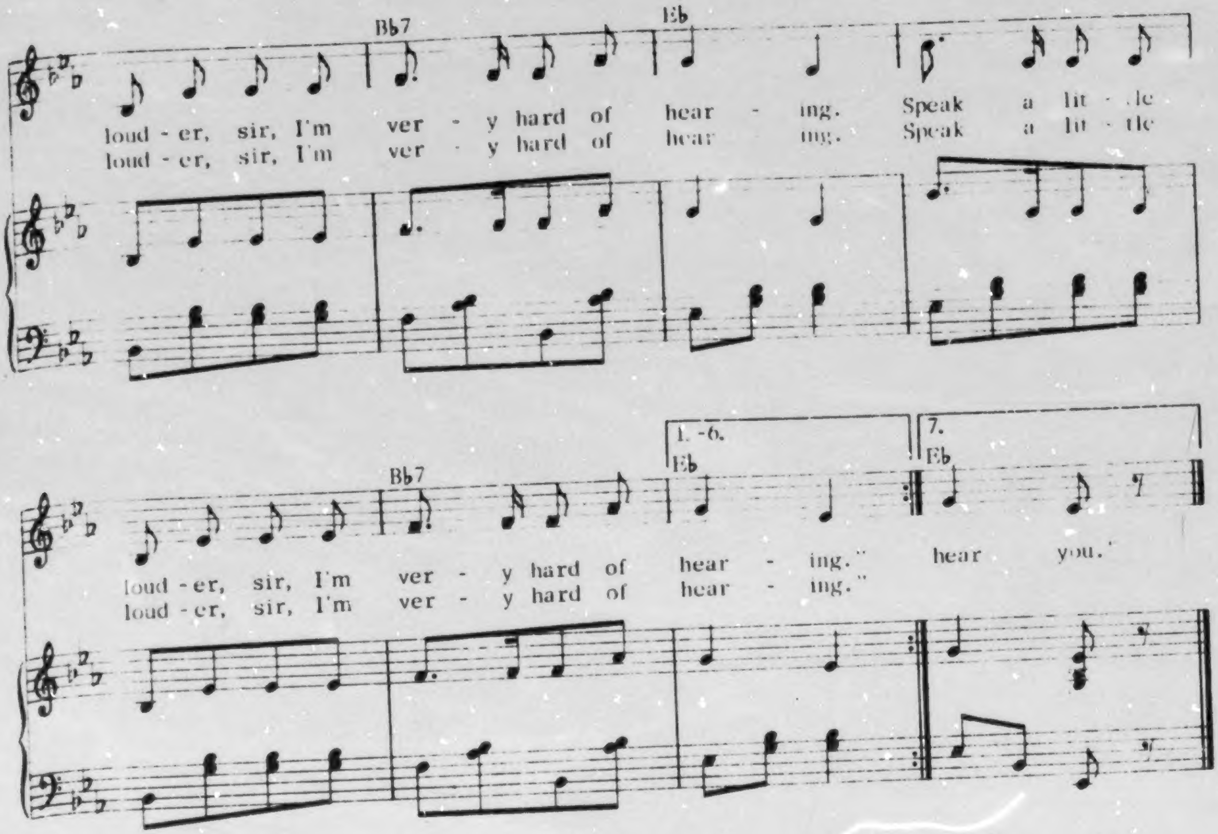
They say that man must have black diamonds
To make the steam that makes the juice
But stripper, harken unto wisdom
To get an egg don't kill the goose.

Stripper, stripper, spare that tree
Alas, he did not heed
Perhaps a tree shall grow again
But a mountain has no seed.

Spare that mountain, spare that tree
Alas, he did not heed
Perhaps a tree shall grow again
But a mountain has no seed.

The Deaf Woman's Courtship


Polka style
Eb
1. Old wom - an
2. Old wom - an
Bb7
Eb
old wom - an, will you mend my stock - ings? Old wom - an,
old wom - an, will you mend my jack - et? Old wom - an,
Bb7
Eb
(Eb)
old wom - an, will you mend my stock - ings?" "Speak a lit - tle
old wom - an, will you mend my jack - et?" "Speak a lit - tle


Bb7
Eb
loud - er, sir, I'm ver - y hard of hear - ing. Speak a lit - tle
loud - er, sir, I'm ver - y hard of hear - ing. Speak a lit - tle
Bb7
1. -6.
Eb
7.
Eb
loud - er, sir, I'm ver - y hard of hear - ing." hear you."
loud - er, sir, I'm ver - y hard of hear - ing."

3. "Old woman, old woman, are you fond of smoking?" (2 *times*)
"Speak a little louder, sir, I'm very hard of hearing." (2 *times*)

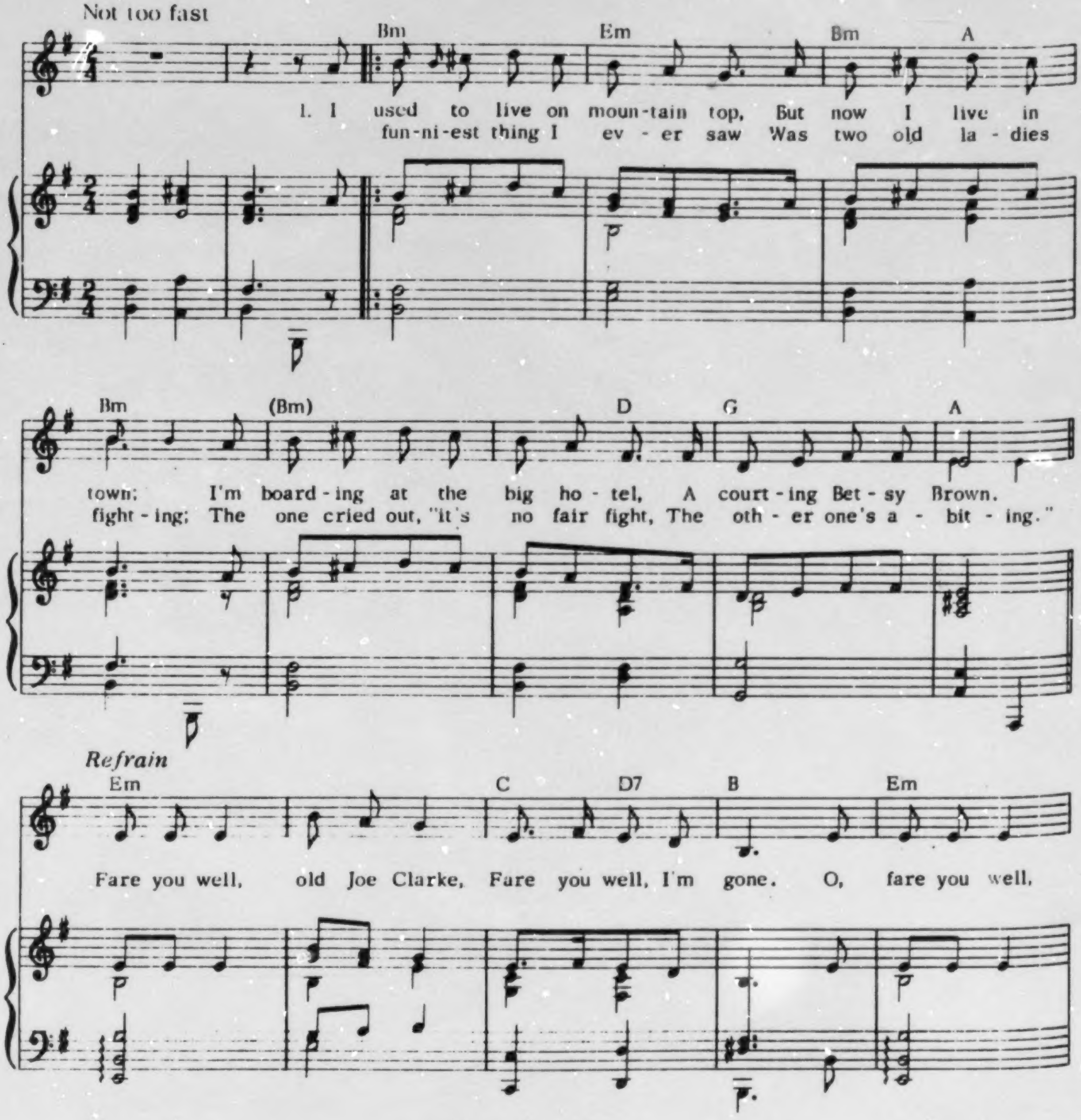
4. "Old woman, old woman, are you fond of carding?" (2 *times*)
"Speak a little louder, sir, I'm very hard of hearing." (2 *times*)

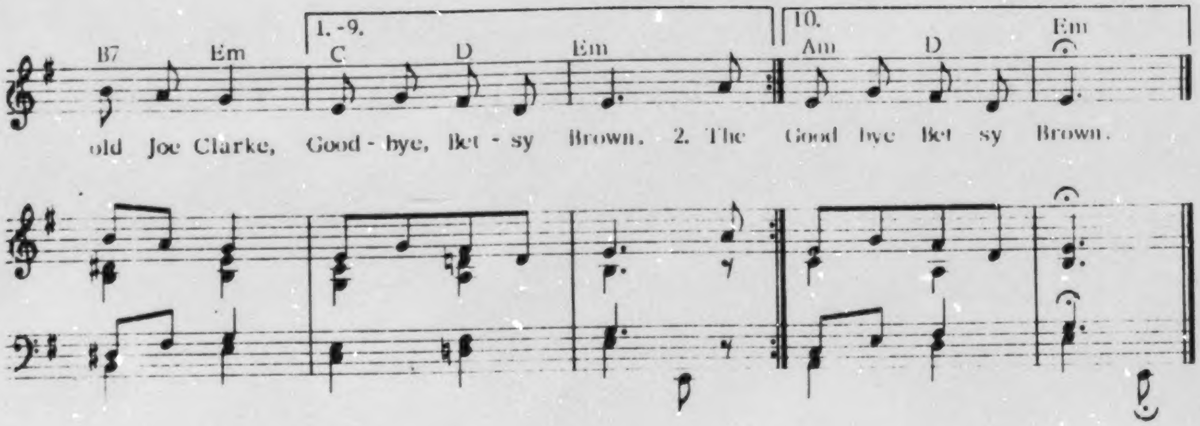
5. "Old woman, old woman, are you fond of quilting?" (2 *times*)
"Speak a little louder, sir, I'm very hard of hearing." (2 *times*)

6. "Old woman, old woman, don't you want me to court you?" (2 *times*)
"Speak a little louder, sir, I just begin to hear you." (2 *times*)

7. "Old woman, old woman, don't you want to marry me?" (2 *times*)
"Lord have mercy on my soul, I think that now I hear you!" (2 *times*)

Old Joe Clarke


Not too fast
Bm Em Bm A
1. I used to live on moun-tain top, But now I live in
fun-ni-est thing I ev - er saw Was two old la - dies
Bm (Bm) D G A
town; I'm board-ing at the big ho - tel, A court-ing Bet - sy Brown.
fight - ing; The one cried out, "it's no fair fight, The oth - er one's a - bit - ing."
Refrain
Em C D7 B Em
Fare you well, old Joe Clarke, Fare you well, I'm gone. O, fare you well,



3. When I was a little boy,
I used to want a knife;
But now I am a bigger boy,
All I want is a wife. *(Refrain)*

4. When I was a little girl,
I used to play with toys;
But now I am a bigger girl,
I'd rather play with boys. *(Refrain)*

5. It's twenty miles on a mountain road,
All full of rock and san';
If I ever ride this road again,
I'll be a married man. *(Refrain)*

6. Old Joe Clarke had a cow,
And she was long as a rail;
It took a blackbird a whole day
To fly from head to tail. *(Refrain)*

7. I wish I was in Tennessee,
Sitting in a big armchair,
One arm 'round a whiskey jug,
The other 'round my dear. *(Refrain)*

8. The prettiest girl I ever saw
Went running 'round the house,
With a dog-skin all around her neck,
The tail was in her mouth. *(Refrain)*

9. As I went down to Joe Clarke's house
And found he wasn't at home,
I ate up all of old Joe's meat
And left old joe the bone. *(Refrain)*

10. I wish I was an apple,
A-hangin' on a tree,
And every time my true love passed
She'd take a bite of me. *(Refrain)*

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PIE IN THE SKY

Long-haired preachers come out ev'ry night,
And they tell you what's wrong and what's right;
When you aks them for something to eat,
They will answer in voices so sweet:

(Chorus)

You will eat, bye and bye
In that glorious land above the sky.
Work and pray, live on hay,
You'll get pie in the sky when you die.

Oh, the Salvation Army they play,
And they sing and they clap and they pray,
Till they get all your coin on the drum,
Then they'll tell you when you're on the bum:
   You will eat, etc.

Holy Rollers and Jumpers come out,
And they holler, they jump and they shout:
"Give your money to Jesus," they say,
"He will cure all diseases today."
   You will eat, etc.

IF you fight hard for children and wife,
Try to get something good in this life,
You're a sinner and a bad man, they tell;
When you die you sure will go to Hell.
   You will eat, etc.

Workingmen of all countries, unite!
Side by side we for freedom will fight.
When the world and its wealth we have gained,
To the grafter we'll sing this refrain:

(Final Chorus)

You will eat, bye and bye,
When you've learned to cook and to fry.
Chop some wood, 'twill do you good,
And you'll eat in the sweet bye and bye.

WE SHALL NOT BE MOVED

We shall not, we shall not be moved,
We shall not, we shall not be moved,
Just like a tree that's planted by the water,
We shall not be moved.

Black and white together, we shall not be moved, [2x]
Just like a tree, etc.

Stand and fight together, we shall not be moved. [2x]
Just like a tree, etc.

The union is behind us, we shall not be moved [2x]
Just like a tree, etc.

We're not afraid of tear gas, we shall not be moved [2x]
Just like a tree, etc.

We're not afraid of gun thugs, we shall not be moved [2x]
Just like a tree, etc.

THE UNION MAID

By Woody Guthrie

There once was a Union Maid,
She never was afraid
Of guards and ginks and Company Finks
Or deputy sheriffs
That made the raid...
She went to the Union Hall
When a meetin' it was called,
And when the Legion boys come
'round
She always stood her ground.

Chorus:

Oh, you cain't scare me, I'm
sticking by th' Union,
Sticking by the Union, sticking by
the Union,
Oh, you can't scare me I'm
sticking by the Union,
Sticking by the Union till the day
I die.
(Repeat after each verse)

She went to the Picket Line
One morning just at nine,
And the guard and ginks and Company
finks,
Come a skipping through
The morning dew,
They had their clubs and guns
They had their knives and bombs,
They stood as still as if they's dead,
When she jumped up and said:

When the Union boys they seen
This pretty little Union queen
Stand up and sing in the deputies'
face,
They laughed and yelled
All over the place
And you know what they done?
These two-gun Company thugs,
They they heard this Union Song,
They tucked their tails and run.

WHICH SIDE ARE YOU ON?

By Florence Reece

Come all of you good workers,
Good news to you I'll tell
Of how the good old Union
Has come in here to dwell.

Chorus:

Which side are you on?
Which side are you on?

My daddy was a miner,
He's now in the air and sun*
and he'll stick with the Union
'Til every battle's won.

They say in Harlan County
There are no neutrals there;
You'll either be a Union man
Or a thug for J.H. Blair.

Oh, workers, can you stand it?
Oh, tell me how you can.
Will you be a lousy scab
Or will you be a man?

Don't scab for the bosses,
Don't listen to their lies.
Us poor folks haven't got a chance
Unless we organize.

---

*Means blacklisted from the mines. This line is usually sung "AND I'm a miner's son."

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SKIP TO MY LOU

Lost my partner, what'll I do?
Lost my partner, what'll I do?
Lost my partner, what'll I do?
Skip to my Lou, my darling.

I'll get another one prettier than you [3x]
Skip to my Lou, my darling.

Gone again, skip to my Lou [3x]
Skip to my Lou, my darling.

Flies in the buttermilk, shoo fly, shoo [3x]
Skip to my Lou, my darling.

Little red wagon, painted blue [3x]
Skip to my Lou, my darling.

Cat's in the cream jar, what'll I do? [3x]
Skip to my Lou, my darling.

Can't get a redbird, a blue bird'll do? [3x]
Skip to my Lou, my darling.

Kitten in the haystack, mew, mew, mew [3x]
Skip to my Lou, my darling.

These are our verses, the rest must come from you [3x]
Skip to my Lou, my darling.

SUGAR HILL

1. Shoo fly lady my girl,
Shoo fly lady o.
Shoo fly lady my girl,
I'm goin' to the sugar store.

2. 'Ts if you want your freedom,
If you want your fill,
If you want your eye knocked out,
Just look on the Sugar Hill.

3. Saw the jaybirds in the mountain,
Flopping up and down,
Purty girl in the sugar tree,
Shaking the sugar down.

4. 'Ts I set my mill to the grinding,
Water poured over the dam,
Thought I'd made a fortune
And I married poor Juley Ann.

5. I thought I'd made a fortune
And never could be sunk;
I lost it all a-gambling,
The night that I got drunk.

6. O a jaybird in the mountain.
Jaybird's trying to crow,
Dead man's trying to shave himself,
Blind man's a trying to sew.

7. O the little bee makes the honey,
And the big bee makes the comb'
Poor man fithts the battle,
And the big man stays at home.

8. Jaybird pulls a two-horse load,
Sparrow, why don't you?
My neck's so long and slender,
I'm afraid it'll pull in two.

9. When you go a-courting,
I'll tell you what to do.
When you go down to the tailor shop,
Put on your long-tail blue.

10. When you go a-courting,
I'll tell you what to say.
When you go down to the tailor shop
Put on your Rebel gray.

11. If I had the money,
Half that I have lost,
Buy my wife a shoo-fly dress,
And I wouldn't care what the cost.

THE ARKANSAS TRAVELER

O once upon a time in Arkansas,
An old man sat in his little cabin door,
And fiddled at a tune that he liked to hear,
A jolly old tune that he played by ear.
It was raining hard, but the fiddler didn't care,
He sawed away at the popular air,
Tho' his roof tree leaked like a waterfall,
That didn't seem to bother the man at all.

A traveler was riding by that day,
And stopped to hear him a-practicing away;
The cabin was afloat and his feet were wet,
But still the old man didn't seem to fret.
So the stranger said: "Now the way it seems to me,
You'd better mend your roof," said he.

SUBJECT AREA: Appalachian Music

ACTIVITY: Students will be able to describe the types of music traditionally enjoyed in Appalachia.

GRADE LEVEL: 6-8

OBJECTIVES: Students will research individuals who have made a significant contribution to Appalachian music.

MATERIALS: encyclopedia, music encyclopedia, library books, paper, pencil, magazine and journal articles.

PROCEDURES:

1. In groups of 3 or 4 have students choose one of the following individuals (or assign) to reasearch:

    Jean Ritchie
    Bill Monroe
    Doc Watson
    Carter Family
    Jimmie Rodgers
    Jean Thomas
    Lester Flatt and Earl Scruggs

2. Their research should include the following information:

    a. place of birth
    b. early musical experience (how they learned to play instrument, who they played for, etc.)
    c. childhood experiences
    d. what influences made them become professional singers
    e. the type of music they specialize in

3. Share research with the class. Discuss any similarities and differences in childhood and influences.

SUBJECT AREA: Types of Appalachian music

ACTIVITY: Students will be able to describe the types of music traditionally enjoyed in Appalachia.

OBJECTIVES: Students will be able to:

1. define "bluegrass music.
2. identify the origins of bluegrass music.
3. discuss themes and style in bluegrass music.

MATERIALS: bluegrass recording, "Bluegrass Music" handout, handouts of following songs, "Put My Little Shoes Away," "Sweet Sunny South," "Long Journey Home," "Bury Me Beneath The Willow," "The Girl I Left in Sunny Tennessee," and "Banks of the Ohio."

PROCEDURES:

1. Play an up-tempo bluegrass recording for the students. (Bill Monroe or Lester Flat and Earl Scruggs are considered to be among the best.)
2. Ask the students how the music makes them feel. What instruments could you hear in the recording?
3. Pass out handout #1 "Bluegrass Music" and read aloud with students.
4. Ask students what the origins of bluegrass music are. What instruments are predominant in bluegrass? What are some characteristics of bluegrass music?
5. List the following on the board:

   a) sentimental songs
   b) breakdown tunes
   c) songs of home
   d) murder ballads
   e) hard luck and hard times
   f) love and broken hearts
   g) gospel songs

   Explain that these are predominant themes in bluegrass music. Ask students what sentimental means.

   Explain that a breakdown tune is a fiddle tune which features lightning fast fiddle playing.

6. Pass out copies of "Put My Little Shoes Away, "Sweet Sunny South," "Long Journey Home," "Bury Me Beneath the Willow," "The Girl I Left in Sunny Tennessee," and "Banks of the Ohio." (If possible, find recordings of the above songs and play for the students.) Read the lyrics aloud.

DISCUSSION QUESTIONS:

A. In general, are the lyrics to these songs happy or sad? Which are happy? Sad?

B. Which of the themes listed on the board does each of the songs represent? Give reasons for your answers?

7. Illustrate a scene from one of the songs. Display.

8. Write a short story which retells one of the songs read or listened to.

BLUEGRASS MUSIC

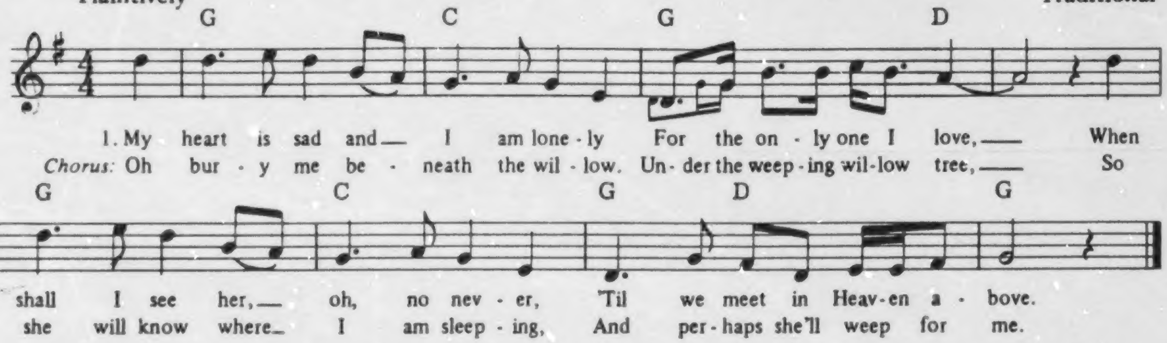
Bluegrass music is vocal and instrumental music played on certain unamplified instruments, based on music brought from the British Isles to Appalachian regions and refined by additions of Black and urban music. A bluegrass band typically consists of a five-string banjo and guitar, together with a fiddle, Dobro guitar, mandolin, and bass fiddle (or any combination of these). Vocal lead parts are sung in a high-pitched style of traditional British ballad singing. This results in a "high lonesome sound."

The lyrics reflect the reality of rural poverty. Topics deal with the lonliness in the mountains, aging parents, deep religious beliefs, lost love, death and catastrophe ballads that have grim endings, and light-hearted songs that celebrate the past. Sad songs are often performed at an extremely fast speed, usually associated with happy songs.

BURY ME BENEATH THE WILLOW

Plaintively

Traditional


G C G D
1. My heart is sad and— I am lone - ly For the on - ly one I love,— When
Chorus: Oh bur - y me be - neath the wil - low. Un - der the weep - ing wil - low tree,— So
G C G D G
shall I see her,— oh, no nev - er, 'Til we meet in Heav - en a - bove.
she will know where— I am sleep - ing, And per - haps she'll weep for me.

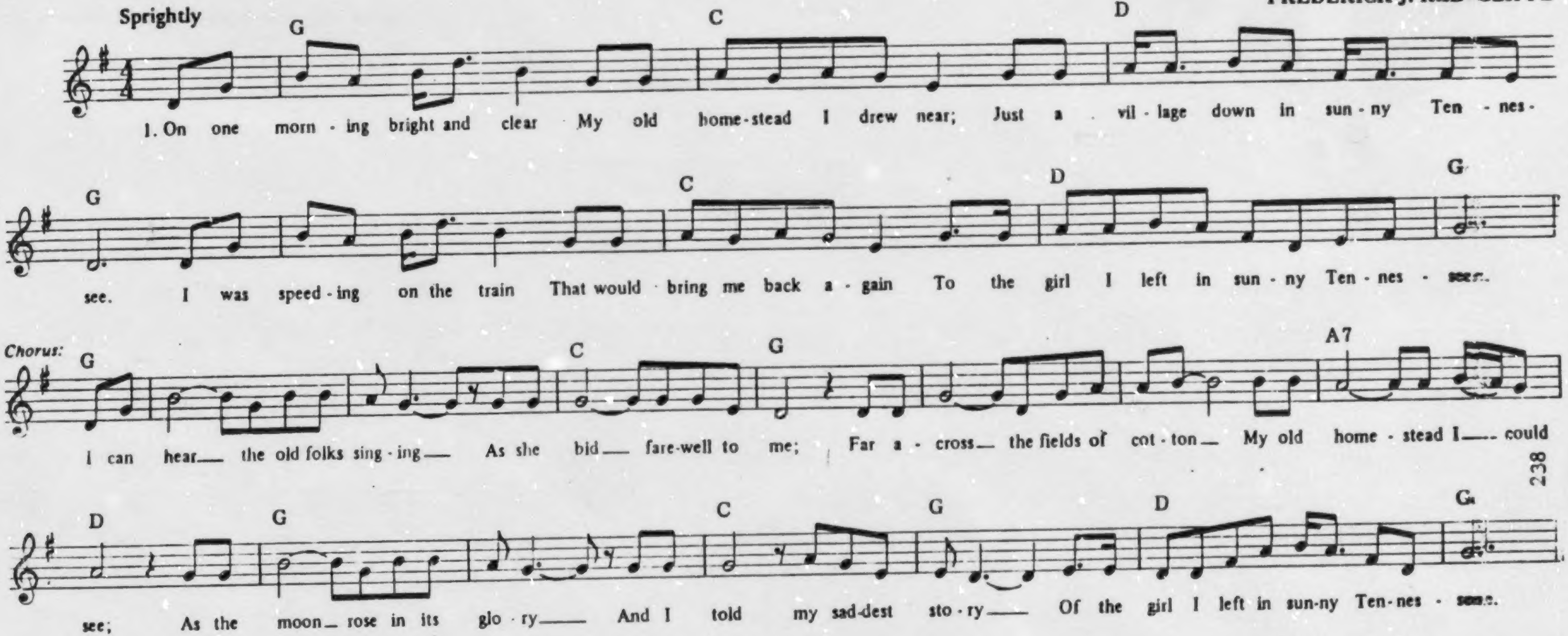
2. She told me that she dearly loved me
How could I believe her untrue.
Until the angels softly whispered,
She will prove untrue to you. *Chorus:*

3. Tomorrow was our wedding day
Oh God, oh, God, where can she be?
She's out a-courting with another,
And no longer cares for me. *Chorus:*

THE GIRL I LEFT IN SUNNY TENNESSEE

The Girl I Left in Sunny Tennessee is an example of a song that started out on the vaudeville stage and ended up being sung by country musicians. Composed in 1899 by Henry Berdan and Frederick J. Redcliffe, it was turned into a hit by The Little Magnet, a singing comedian of the gay nineties. Charlie Poole recorded it in his first session for Columbia on July 27, 1925, but it was first done in bluegrass style by Bill Clifton.

HENRY BERDAN and
FREDERICK J. REDCLIFFE


Sprightly
G C D
1. On one morn - ing bright and clear My old home-stead I drew near; Just a vil - lage down in sun - ny Ten - nes -
G C D G
see. I was speed - ing on the train That would bring me back a - gain To the girl I left in sun - ny Ten - nes - see.
Chorus:
G C G A7
I can hear__ the old folks sing - ing__ As she bid__ fare-well to me; Far a - cross__ the fields of cot - ton__ My old home - stead I__ could
D G C G D G
see; As the moon__ rose in its glo - ry__ And I told my sad-dest sto - ry__ Of the girl I left in sun-ny Ten - nes - see.

Courtesy of Kinney Rorrer

CHARLIE POOLE

2. As the train drew up at last
Old familiar scenes I'd passed
And I kissed my mother at the station door;

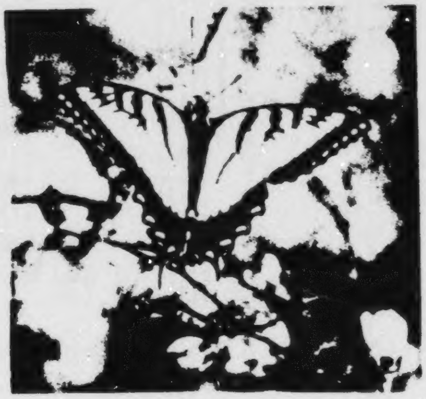
As kind friends had gathered 'round
Tears on every face I found
But I missed the one that I'd been waiting for.

Chorus:

3. Then I whispered mother, dear,
Where is Mary, she's not here;
All the world seemed lost and sadness came to me.

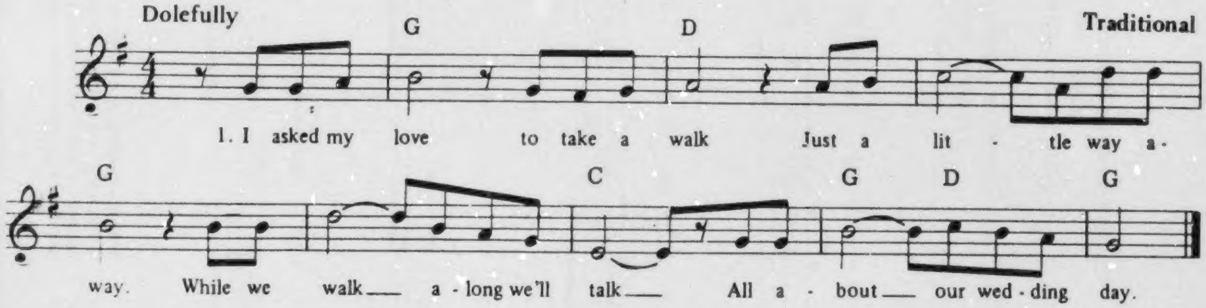
And she pointed to the spot
In that little churchyard plot
Where my sweetheart sleeps in sunny Tennessee.

Chorus:



BANKS OF THE OHIO

Traditional


Dolefully
G
D
G
C
G
D
G
1. I asked my love to take a walk Just a lit - tle way a-way. While we walk — a - long we'll talk — All a - bout — our wed - ding day.

Chorus:
Only say that you'll be mine
And in our home we'll happy be
Down beside where the waters flow,
On the banks of the Ohio.

2. I drew my knife across her breast
As into my arms she pressed
She cried "Oh, Willie, don't murder me
I'm not prepared for eternity." *Chorus:*

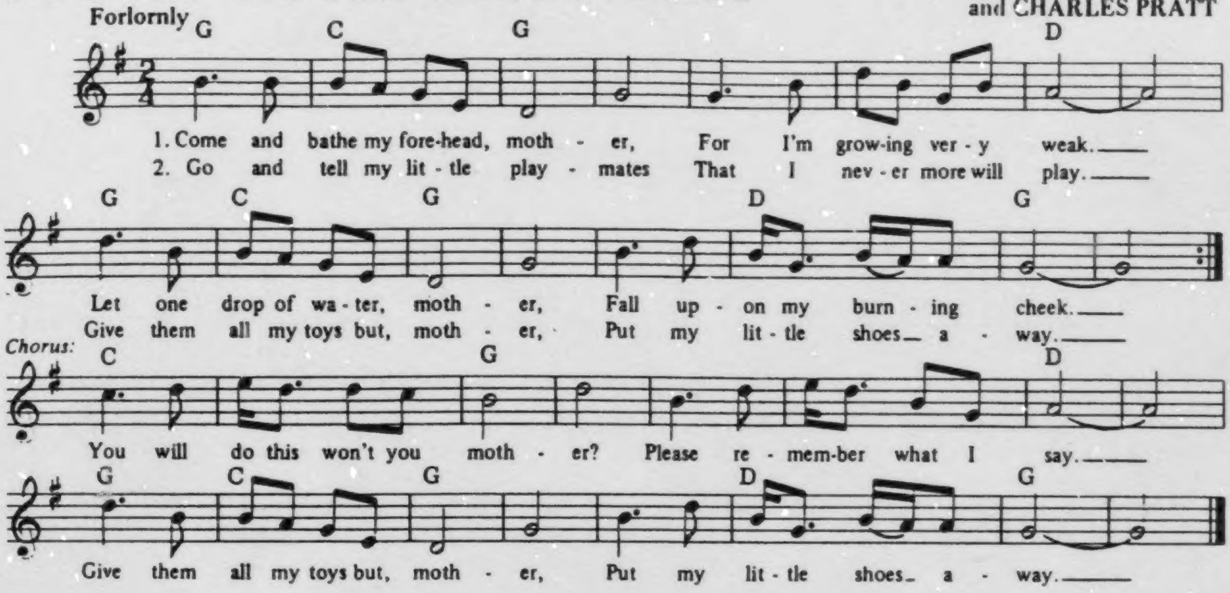
3. I took her by her lily white hand
I led her down and I made her stand
There I pushed her in to drown
And watched her as she floated down. *Chorus:*

4. Returning home 'tween twelve and one
Thinking of the deed I done
I murdered the only girl I loved
Because she would not marry me. *Chorus:*

5. Next day as I was returning home
I met the sheriff standing in the door
He said "young man come now and go
Down on the banks of the Ohio." *Chorus:*

PUT MY LITTLE SHOES AWAY

SAMUEL MITCHELL
and CHARLES PRATT


Forlornly
G C G D
1. Come and bathe my fore-head, moth - er, For I'm grow-ing ver - y weak.
2. Go and tell my lit - tle play - mates That I nev - er more will play.
G C G D G
Let one drop of wa - ter, moth - er, Fall up - on my burn - ing cheek.
Give them all my toys but, moth - er, Put my lit - tle shoes a - way.
Chorus:
C G D
You will do this won't you moth - er? Please re - mem-ber what I say.
G C G D G
Give them all my toys but, moth - er, Put my lit - tle shoes a - way.

3. Santa Claus, he brought them to me
With a lot of other things.
And I think he brought an angel
With a pair of golden wings.

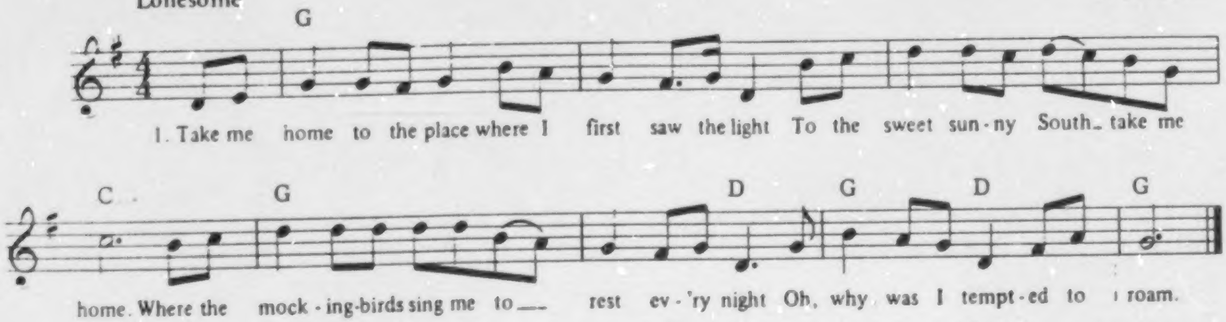
4. Soon the baby will grow larger
And they'll fit his little feet.
Won't he be so nice and cunning
As he walks upon the street?

Chorus:

SWEET SUNNY SOUTH

Lonesome

Traditional


G
1. Take me home to the place where I first saw the light To the sweet sun-ny South_ take me
C G D G D G
home. Where the mock-ing-birds sing me to___ rest ev-'ry night Oh, why was I tempt-ed to roam.

2. I think with regret of the dear home I left
Of the warm hearts that sheltered me then.
Of the wife and the dear ones of whom I'm bereft
And I wish for the old place again.

3. Take me home to the place where my little ones sleep,
Poor Massie lies buried close by.
O'er the grave of the loved ones I long to weep
And among them to rest when I die.

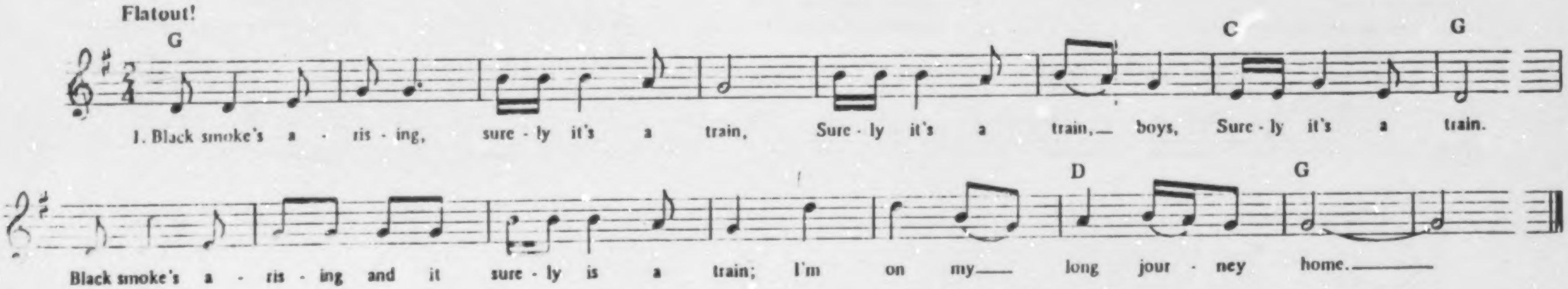
4. Take me back to the place where the orange trees grow
To my cot in the evergreen shade.
Where the flowers on the river's green margin may grow
They are sweet on the banks where we played.

5. The path to our cottage they say has grown green
And the place is quite lonely around.
And I know that the smiles and the forms I have seen
Now lie in the dark mossy ground.

6. Take me home, let me see what is left that I knew.
Can it be that the old house is gone?
The dear friends of my childhood indeed must be few
And I must lament all alone.

7. But yet I'll return to the place of my birth
Where my children have played at the door,
Where they pulled the white blossoms that garnished t
Which will echo their footsteps no more.

LONG JOURNEY HOME


Flatout!
G
C
G
1. Black smoke's a - ris - ing, sure - ly it's a train, Sure - ly it's a train,— boys, Sure - ly it's a train.
D
G
Black smoke's a - ris - ing and it sure - ly is a train; I'm on my— long jour - ney home.—

2. Lost all my money but a two dollar bill,
Two dollar bill, boys,
Two dollar bill.
Lost all my money but a two dollar bill,
I'm on my long journey home.

3. Homesick and lonesome and feeling kinda blue,
Feeling kinda blue, boys,
Feeling kinda blue.
Homesick and lonesome and feeling kinda blue,
I'm on my long journey home.

4. Dark and a-rainin' and I got to go home,
Got to go home, boys,
Got to go home.
Dark and a-rainin' and I got to go home,
I'm on my long journey home.

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SUBJECT AREA: Music

ACTIVITY: Students will be able to describe the types of music traditionally enjoyed in Appalachia.

GRADE LEVEL: 6-8

OBJECTIVE:

Students will be able to identify instruments traditionally used in Appalachian music.

MATERIALS: handout "The Banjo," "The Guitar," and "The Dulcimer;" the poem "On Dulcimors and Friends," handouts: pictures of instruments

PROCEDURES:

1. Pass out handout on "the Banjo" and read. Show students pictures of the banjo and play a record that includes a banjo solo.
2. Pass out handout on "The Guitar" and read. Show students pictures of the guitar and play a record that includes a guitar solo.
3. Pass out handout on "The Dulcimer" and read. Show students pictures of the different types of dulcimers and play a record that includes a dulcimer.
4. Pass out copies of "On Dulcimores and Friends" and read. How does the poet feel about the dulcimore? Why might a person call a musical instrument a friend? What does the last line mean? (Remember the river references in the religious music.)

THE BANJO

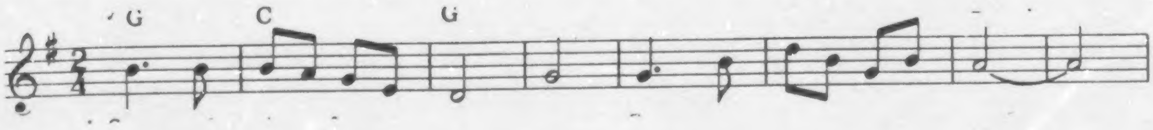
When the slaves were brought to America they brought their African music with them. Many of the songs are forgotten, but one of the instruments they brought is still popular today. The early slaves called it a "bania." Thomas Jefferson wrote that the chief instrument of the slaves was a "banjar." Today we know it as a banjo.

The early banjo usually had three strings stretched over the neck and soundbox. From the 1880's to the 1920's the four-stringed banjo was popular. Today, the five-stringed banjo is mostly used. Banjo players use metal finger picks on the thumb and first two fingers of the right hand.

THE GUITAR

The guitar has a long history. It's name comes from kithaca, a leading string instrument in ancient Greece, some 10,000 years ago. A carving in a church in Spain, from the year 1188 shows a four-string instrument almost identical to the modern guitar. By the 16th century, the Spanish guitar had the standard six strings. There are also guitars today with anywhere from four to twelve strings.

The basic principle of all guitars is the same. The player plucks a string to set it into vibration. This produces the sound. The thinner and tighter the string, the higher the sound.



THE DULCIMER

The dulcimer dates back 5,000 years to the area around what is now Persia. The name comes from the latin words meaning "sweet song."

The dulcimer is usually associated with the highlands of Appalachia. It consists of from two to six strings and sounds like a bagpipe. The dulcimer in its present form is an invention of the southern mountains. It is laid across one's lap and the strings are played with a pick or plucked with the fingers.

The dulcimer is suitable for accompanying all types of folk music, whether it be a love ballad, a dance-jig, or a meeting house song.

ON DULCIMORES AND FRIENDS

by Ray Smith

The hills of Appalachia emit a pleasant haunting ring
Of mountain music played from just a single string.
One string-then two or three, progressing then to four,
From man's love for native music evolved the Dulcimore.

The craftsmanship is crude, there's rust upon the string,
But the sound that warms the heart makes these just
minor things.
This crude mountain instrument of a mountain craftsman's
hands,
Makes footprints on the hearts of men as well as on
life's sands.

It builds and welds true friendship as if though
well laid plans,
Leaving footprints on the hearts of men from
similar, yet different lands.
A friendship can't be purchased, it's one of life's
treasured things,
And to think it all transpired from just four
rusty strings.

I could have looked and searched forever for
such a treasured friend,
I could have traveled every river, and
searched out every bend.
But true friends aren't simply found, they're
made by simple things,
Like the mountain craftsman's Dulcimore with
the four rusty strings.

Though your life sometimes gets rusty, as
did these mountain strings,
Clean off the rust and use it, you'll see the
friends and hope it brings.
Let it leave some footprints on the
hearts of worthy men,
And when you cross that river may the
footprints never end.

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Don Reno (right) and Red Smiley (left) at their peak.

Ramona and Grandpa Jones. Louis M. Jones has been known as Grandpa since he was in his twenties. Many purists scoff at Jones' show-biz approach to tradition, but he remains a link between the new Nashville and the old-time styles. His wife is a fine fiddler and mandolinist as well as a guitarist. (*Henry Horenstein*)

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Ralph Stanley

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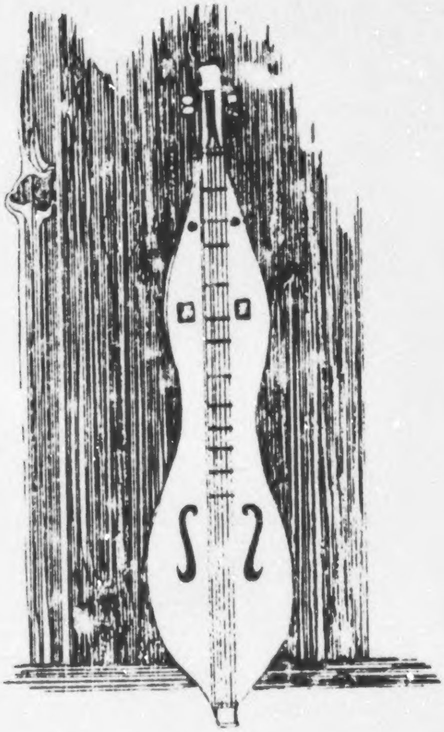
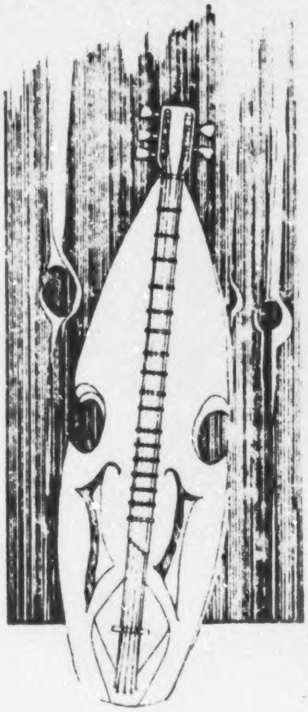
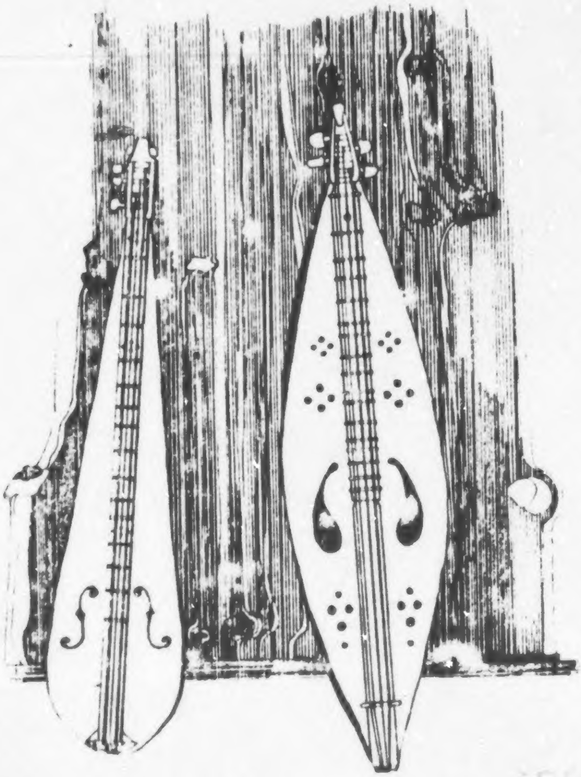
HOURGLASS DULCIMER



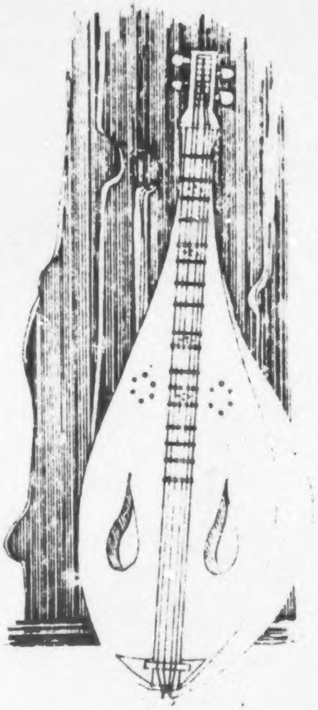
NOTE THE FIVE TUNERS ON
THIS VIOLIN SHAPED DULCIMER



TEARDROP AND
ELLIPTICAL DULCIMERS



LUTE SHAPED DULCIMER



SUBJECT AREA: Appalachian Music

ACTIVITY: Students will be able to describe the types of music traditionally enjoyed in Appalachia.

GRADE LEVEL: 6-8

OBJECTIVES: Students will be able to:

1. identify religious music of Appalachia.
2. define lining-out, shape-note singing, and revival songs.

MATERIALS: handouts "Deep River," "The Spiritual Railway," "Wayfaring Stranger," and "Soon I Will Be Done," handout "Wondrous Love."

PROCEDURES:

1. Ask the students why they think people sing in church. (joy, hope, release from despair)

2. Tell the students that the religious music of the South has both black and white roots. The slaves sang to give themselves a hope of freedom. Many of these songs were spirituals. Often heroes sung about were symbols of the slave's struggles to gain freedom. Many spirituals were about rivers. Ths had a two fold meaning. One, it was a symbol of the barriers of freedom. To cross the river meant to be free. Two, the river was the border between life and death. When you die, you go across the river.

   The southern white Protestant roots of religious music were mostly Calvinistic and taught that life on earth was a very short, sad, brutal existence and that death should be welcomed because a better life lies beyond the grave.

3. Pass out copies of "Deep River," "The Spritual Railway," "Wayfaring Stranger" and "Soon I Will Be Done."

4. Read through the songs and discuss which themes from above are present in these hymns. Why is it important for people to believe in a life after death?

5. Ask the students to give examples of the hymns or gospel music they sing in church. Compare or contrast with those studied here.

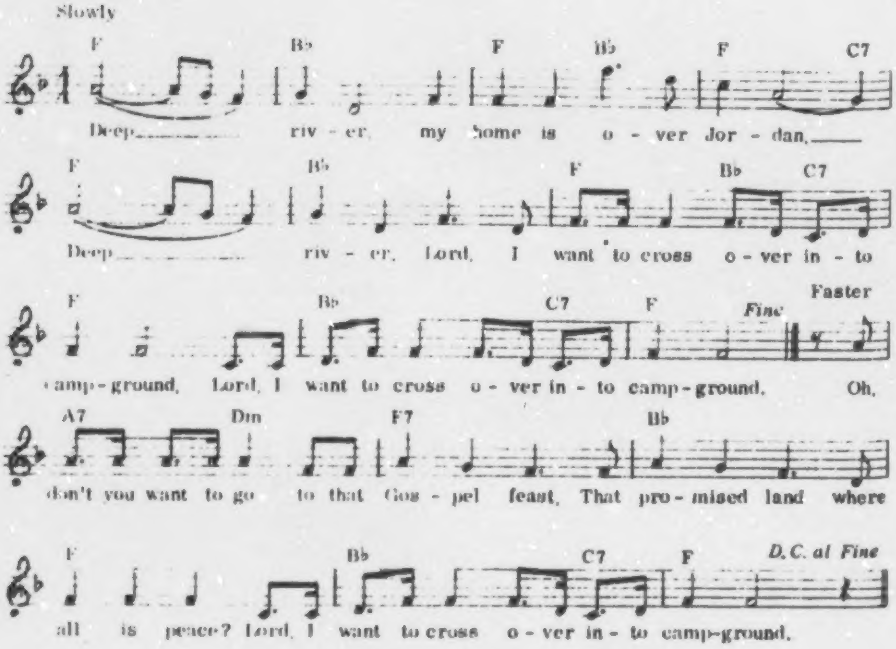
6. Pass out copies of "Wondrous Love" and read. Ask the students if they notice anything different about the way the music is written. Explain that this is called shape-note singing. Each note of the scale (do, re, mi, fa, so, etc.) has a different shape. This was often used in place of words and conventional notions.

7. Ask the students if they have ever heard of the term "lining-out." If not, explain that "lining-out" is the old practice of reading out one or two lines of a hymn before singing them. Why would people do this?

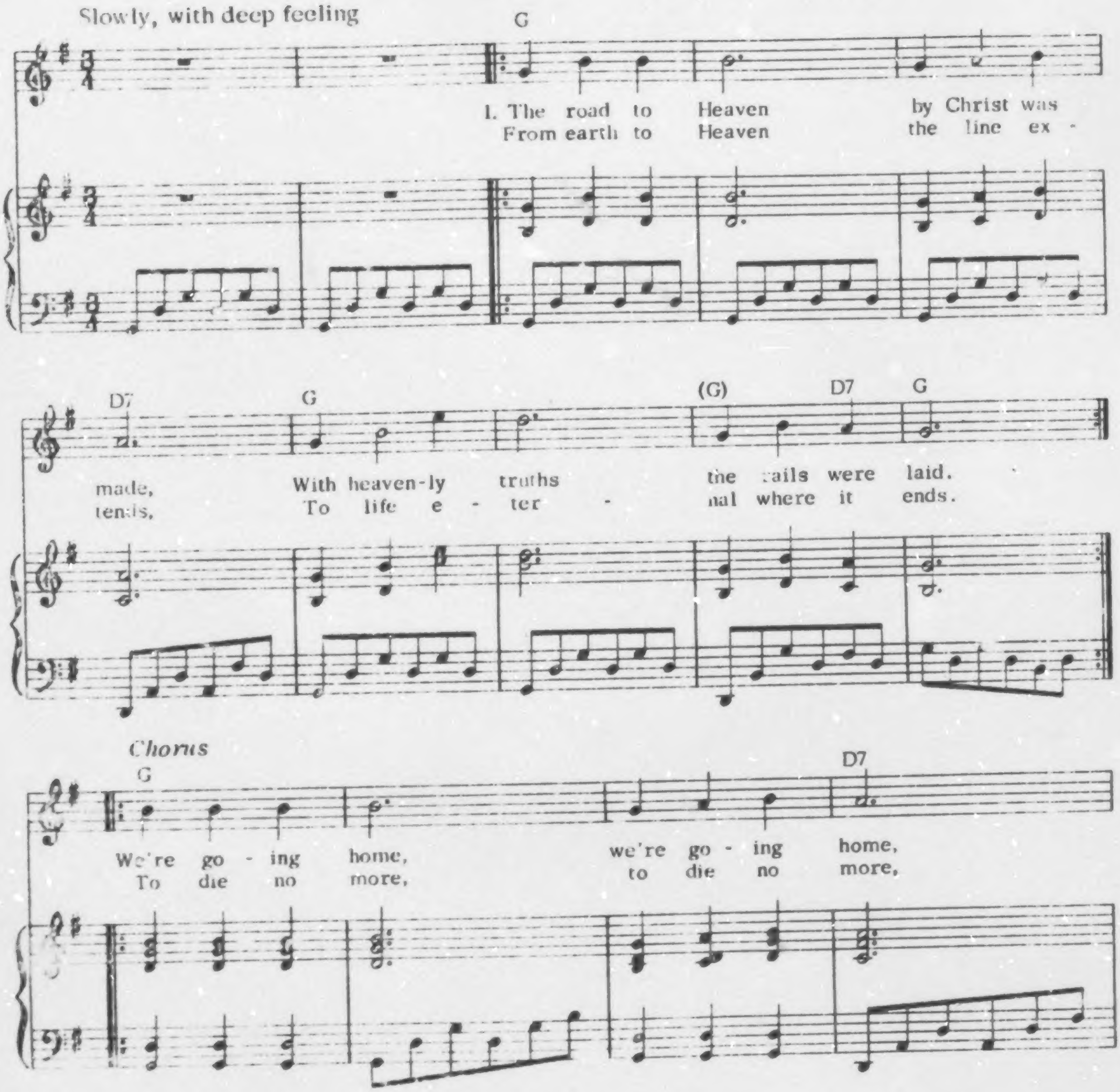
8. Ask students if any of them have heard of a revival. If not, explain that it is an often highly emotional evangelistic meeting. The music at a revival is usually highly-spirited, and faster-paced than the hymns looked at in this lesson. There is more spirit and liveliness. People at a revival would be more likely to jump up and holler.

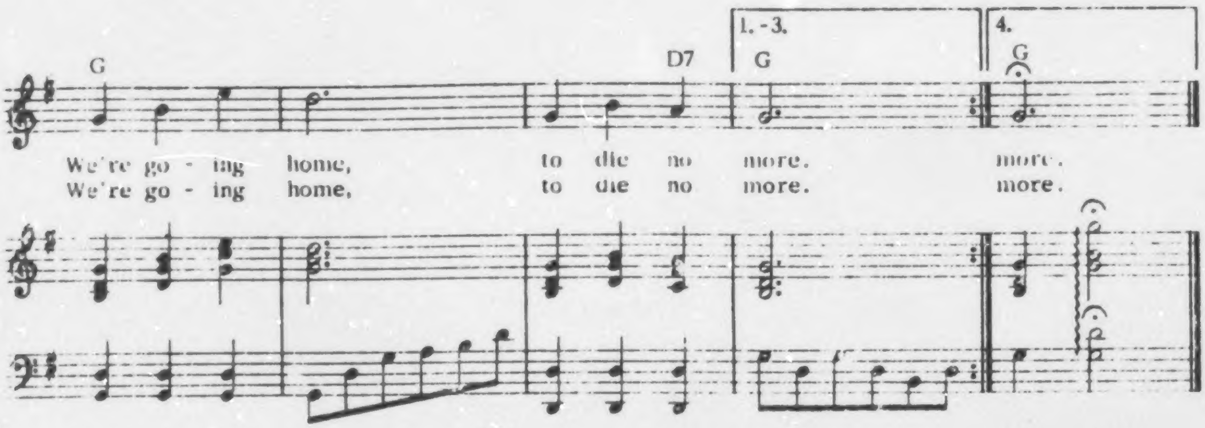
9. Review the types of Appalachian music studied so far. Explain that the students are going to study briefly the instruments most frequently used in this music.

DEEP RIVER


Slowly
F Bb F Bb F C7
Deep____ riv - er, my home is o - ver Jor - dan,____
F Bb F Bb C7
Deep____ riv - er, Lord, I want to cross o - ver in - to
F Bb C7 F Fine Faster
camp - ground, Lord, I want to cross o - ver in - to camp - ground. Oh,
A7 Dm F7 Bb
don't you want to go to that Gos - pel feast, That pro - mised land where
F Bb C7 F D.C. al Fine
all is peace? Lord, I want to cross o - ver in - to camp - ground.

THE SPIRITUAL RAILWAY


Slowly, with deep feeling
G
1. The road to Heaven by Christ was
From earth to Heaven the line ex -
D7
G
(G)
D7
G
made, With heaven-ly truths the rails were laid.
tends, To life e - ter - nal where it ends.
Chorus
G
D7
We're go - ing home, we're go - ing home,
To die no more, to die no more,



1. -3.
4.
G
D7
G
G
We're go - ing home, to die no more. more.
We're go - ing home, to die no more. more.

2. Repentance is the station there,
Where passengers are taken in.
No fee is there for them to pay,
For Jesus is himself the way. (*Chorus*)

3. The Bible is the Engineer
That points the way to Heaven so clear;
Through narrow tunnels, dark and drear,
It doth the way to glory steer. (*Chorus*)

4. Come then, poor sinners, now is the time;
At any station on the line,
If you repent and turn from sin,
The train will stop and take you in. (*Chorus*)

WAYFARING STRANGER

EM   B7   EM
I'm just a poor wayfaring stranger,

              AM   B
A traveling through this world of woe;

                 EM   B7   EM
But there's no sickness no toil nor danger,

                 A   AM BM   EM
In that bright world to which I go.

                      AM
I'm going to see my father,

     EM   C   D   G
I'm going there no more to roam,

                  B7   EM
I'm just a-going over Jordan,

          A AM   BM   EM
I'm just a-going over home.

I know dark clouds will gather 'round me,
I know my way is steep and rough,
But beauteous fields lie just beyond me,
Where souls redeemed their vigil keep.
I'm going there to meet my mother,
She said she'd meet me when I come;
I'm only going over Jordan,
I'm only going home.

I want to wear a crown of glory,
When I get home to that bright land;
I want to shout Salvation's story,
In concert with that bolldwashed band.
I'm going there to meet my Saviour,
To sing His praises for evermore;
I'm only going over Jordan,
I'm only going home.

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3 I'll be done with trouble and trial, when I'm gone, &c.

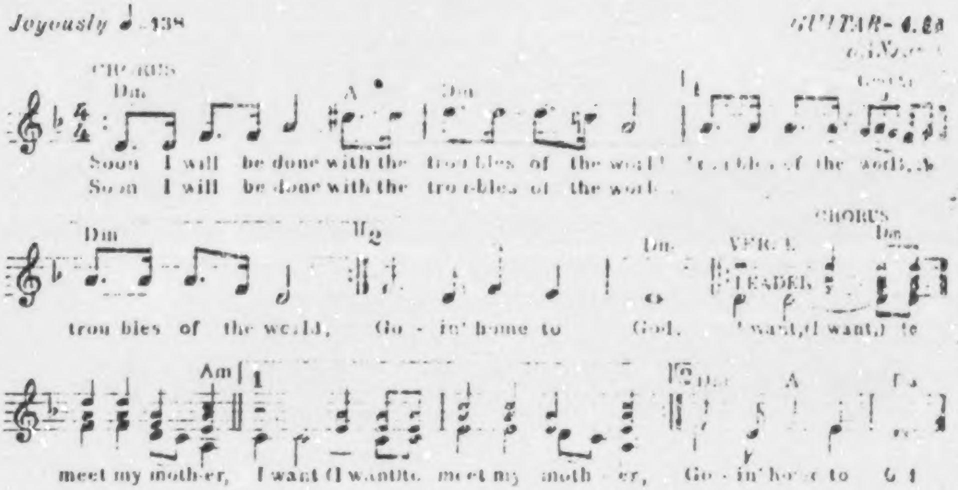
4 I'm gonna walk and talk with Jesus, when I'm gone, &c.

5 I'm gonna set at the welcome table, when I'm gone, &c.

6 I'm gonna drink and never get thirsty when I'm gone, &c.

211. SOON I WILL BE DONE

A song from [illegible], probably still known [illegible]


Joyously ♩=138
GUITAR-
CHORUS
Dm
A
Dm
Gm
Soon I will be done with the troubles of the world, troubles of the world, the
Soon I will be done with the troubles of the world,
Dm
2
Dm
VERSE
LEADER
CHORUS
Dm
troubles of the world, Go - in' home to God.
I want, (I want,) to
Am
1
2
Dm
A
Dm
meet my moth-er, I want (I want) to meet my moth - er, Go - in' home to God.

CHORUS:
Soon I will be done with the troubles of the world,
Troubles of the world, the troubles of the world,
Soon I will be done with the troubles of the world,
Goin' home to God.

1 I want to meet my mother, (3)
Goin' home to God. (Cho.)

2 I want to see my Jesus, (3)
Goin' home to God. (Cho.)

3 No more weepin' and wailin', (3)
Goin' home to God. (Cho.)

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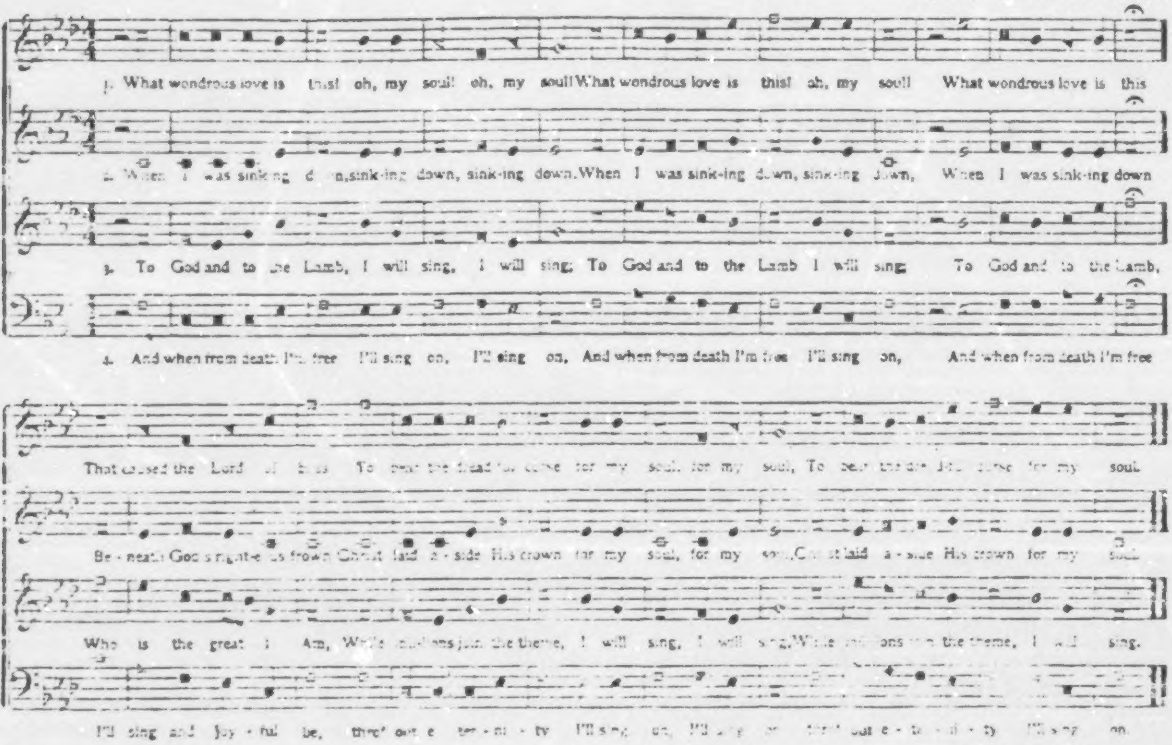
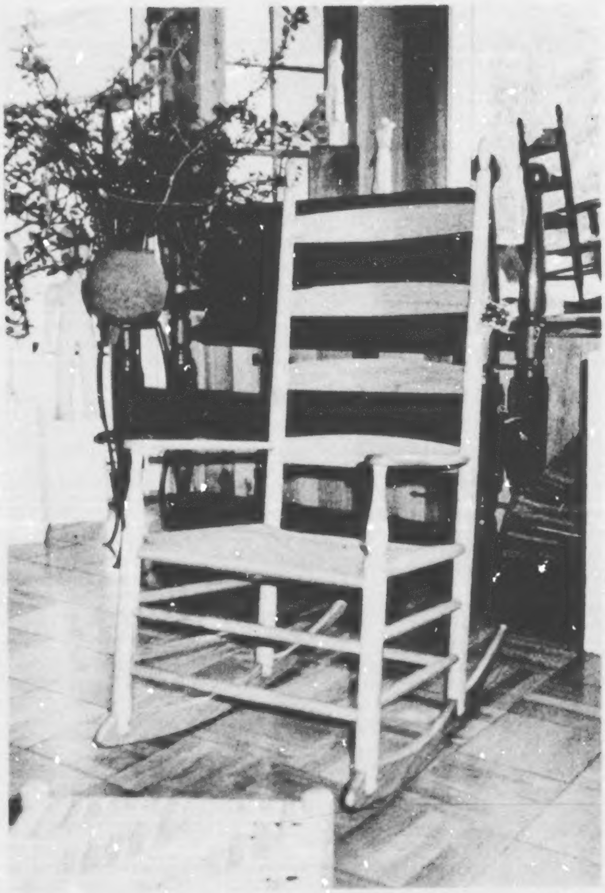
WONDROUS LOVE

Alt. by S. M. Denson, 1911


1. What wondrous love is this! oh, my soul! oh, my soul! What wondrous love is this! oh, my soul! What wondrous love is this
2. When I was sinking down, sink-ing down, sink-ing down, When I was sink-ing down, sink-ing down, When I was sink-ing down
3. To God and to the Lamb, I will sing, I will sing; To God and to the Lamb I will sing; To God and to the Lamb,
4. And when from death I'm free I'll sing on, I'll sing on, And when from death I'm free I'll sing on, And when from death I'm free
That caused the Lord of bliss To bear the dreadful curse for my soul, for my soul, To bear the dreadful curse for my soul.
Be-neath God's righteous frown Christ laid a-side His crown for my soul, for my soul, Christ laid a-side His crown for my soul.
Who is the great I Am, While millions join the theme, I will sing, I will sing, While millions join the theme, I will sing.
I'll sing and joy-ful be, thro' out e-ter-ni-ty I'll sing on, I'll sing on, thro' out e-ter-ni-ty I'll sing on.

CRAFTS



SUBJECT AREA: Appalachian Crafts

ACTIVITY: Students will be able to identify the traditional crafts of Appalachia.

GRADE LEVEL: 6-8

OBJECTIVES: Students will:

1. list three crafts of Appalachia.
2. observe the finished products of the crafts being studied.
3. complete one Appalachian craft project.

MATERIALS: handouts depicting crafts, handouts explaining crafts, materials to make craft projects.

PROCEDURES:

1. Put the following list of Appalachian crafts on the board:

   a) tools
   b) baskets
   c) brooms
   d) wood carving
   e) guns
   f) ironworking for nails, horseshoes, candlesticks and kitchen utensils
   g) furniture
   h) leather for harnesses, saddle bags, and handbags
   i) weaving
   j) quilting
   k) pottery
   l) toys
   m) instruments

2. Can you think of any reasons why the people of Appalachia developed so many handicrafts? (accept reasonable answers-include a) isolation from towns, b) isolation from each other)

   In order to have something the mountian folk had to make it.

3. Tell the students that there is a renewed interest in these crafts. People are buying them or learning how to make them. Why do you suppose this is happening? (Answers should include the following points):

   a) longing for "good old days."
   b) desire to return tot he land and get away from modern technology.
   c) renewed interest in our heritage and history.
   d) growing sense of isolationism.

4. Inform students that they are going to concentrate on the following crafts:

   a) furniture making
   b) weaving and spinning
   c) quilting
   d) pottery
   d) toys

5. Pass out handouts #1 and #2 depicting furniture of Appalachia.

6. Explain that tables, benches, beds, and chairs were the most common items made. The furniture was usually made from hickory, walnut, cherry, poplar, ash, oak, and pine. The construction was of such quality that a chair built in 1781 was still in use in 1937 and one chair got 100 years use and it used no nails, screws or glue. The boom and treadle shown in handout #1 was a type of lathe used in furniture construction.

7. Ask why tables, benches, beds and chairs were usually made (items of necessity).

8. Pass out handouts #3, #4, #5 and #6.

9. Read handout #3 "Spinning and Weaving" aloud with the class as they look at the pictures of remaining handouts.

10. Ask the students what might have been made from wool and cotton. What might have been made from linen?

11. Discuss the pictures in handouts #4, #5, and #6. Read about Aunt Cumi in #6. How do you think Aunt Cumi feels about her coverlet? How did she make it? Have you ever made anything? How did you feel?

12. Ask the students what a quilt is. Does anyone have a quilt in their family that is hand-made?

13. Pass out handouts #7, #8, #9, #10 and #11.

14. Read handout #7 "Quilting" aloud with students as they look at the pictures of remaining handouts.

15. Read "Ballad of Patchwork Quilts" (handout #11). What does the quilt represent to the poet? What are some of the events that occurred in the family while the quilt was being made? What do the last two lines mean?

16. Pass out handouts #12, #13, and #14.

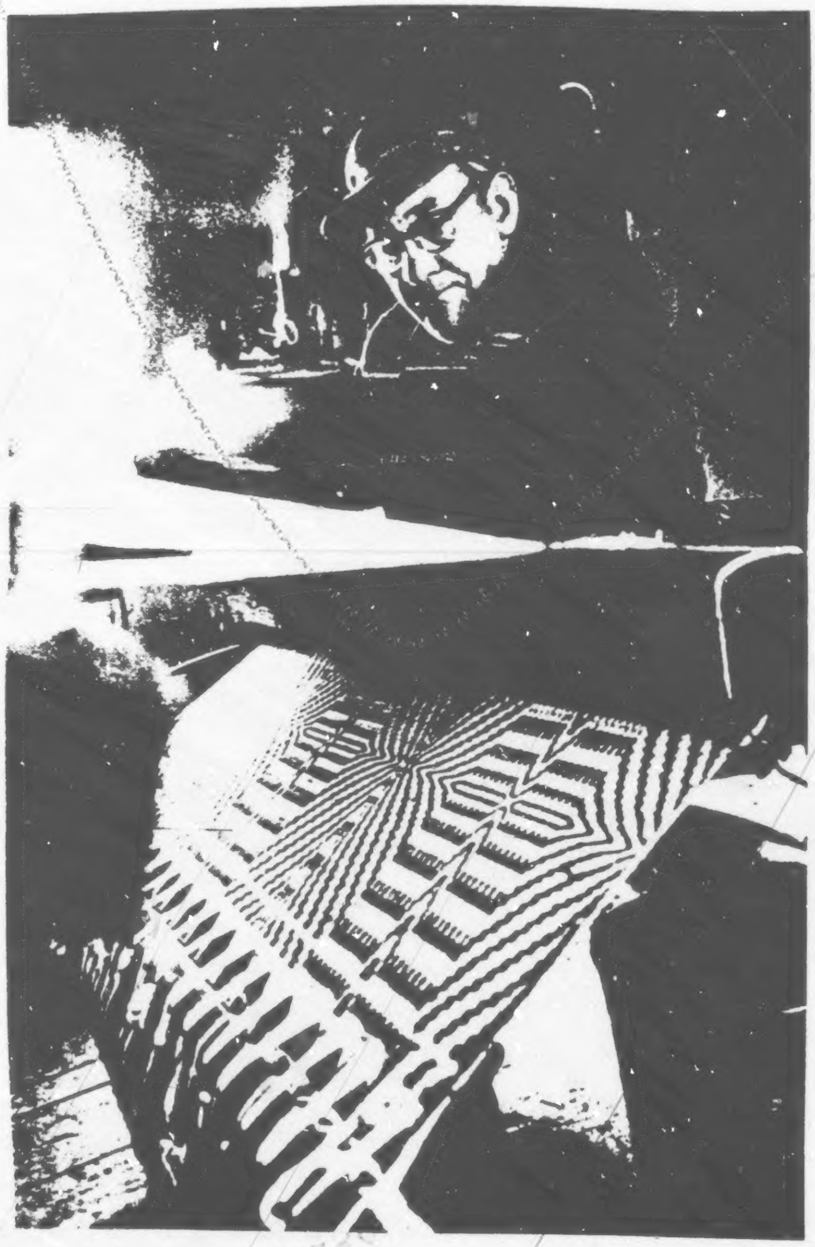
17. As students look at the pictures on handouts, explain that pottery deals mainly with objects made from fire-hardened clay. Pottery making involves a great deal of skill and experimentation. People of Appalachia made churns, canning jars, pitchers, flower pots, inkwells, dishes, cups, and even grave markers.

18. Look at #12. Explain that the clay was mixed in a horse or mule-powered stirrer. The wheel most used was a kick-wheel, and the kiln was used for firing the finished product.

19. Pass out handouts #15, #16 and #17.

20. Explain that toys are the craft items most in demand but they yield the smallest profits. The most popular items are wood carved toys and rag dolls.

21. Read the explanation of each toy on the handouts. Ask the students if they've ever made a toy. What? Are there any toys on the market that are similar to the ones shown?



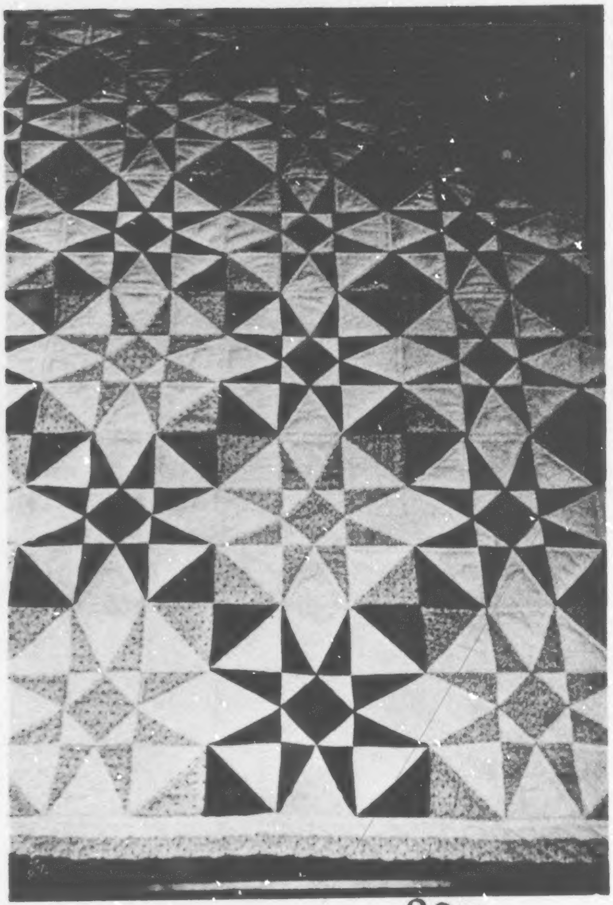
CRAFT PROJECTS

1) Make a corn husk doll (directions follow).

2. Make a piece of pottery. (Directions for a pinch pot and a coiled trivet follow.)

3. Using handout #10, design a patchwork quilt and color.

4. Using handout #11, make up a design for one of the quilting patches mentioned in the poem.



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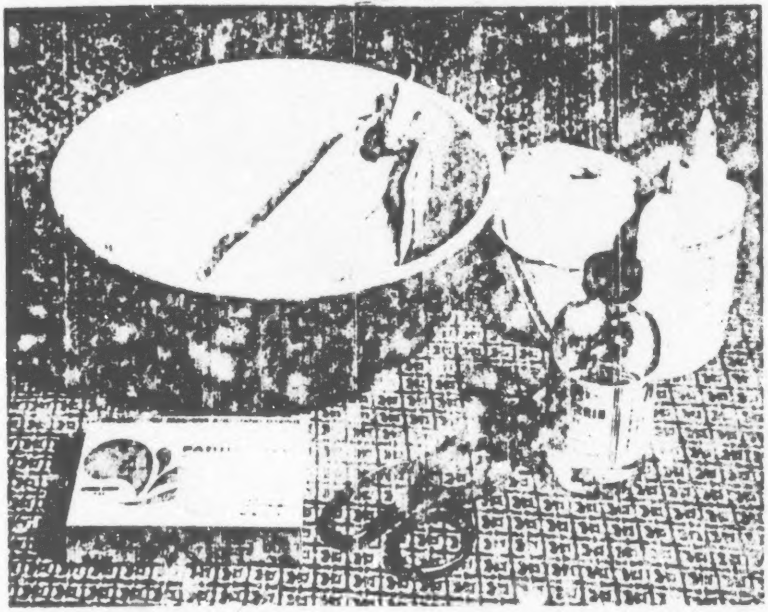


Illus. 1. The materials you need to work with husks are easy to find: a bowl of water, some string, and scissors. The glycerin, glue, and dye are inexpensive and easy to get.

MATERIALS FOR CORN HUSK CRAFTS

Scissors...old ones because they'll get wet.

String...kite string is good or dental floss or raffia (palm leaf) strips. You can tie the doll with narrow strips of the husk itself, but it is difficult because the pieces are usually short. If you tie the doll with string, you can cover the string with corn husk or raffia.

Water in a bowl.

Corn husks.

These are basic supplies, but for some other projects you may need glue, glycerin, fabric dye, and florist's wire and tape.

THE CORN PLANT

The husk is the foliage of the corn or maize plant (zea mays) that wraps the ear tightly in a protective coat. The fibres run lengthwise parallel to the center vein, unlike the more brittle and less pliable leaf. Don't use the corn leaf for craft projects - it will split.

While you collect and save corn husks, keep some of the corn silk, too. You can use it for hair on dolls, and when you get tired of making dolls, you can steep 1 teaspoonful of finely cut silk in hot water, then strain and enjoy a cup of healthful tea. The Indians used to dry the silk and put it in broth to season and thicken it.

WHERE TO GET HUSKS

There are two kinds of corn, sweet corn and field corn. You can use either one.

The sweet corn has whiter, finer inner husks which are better to use for dolls, wreaths, flowers, or detail work. The obvious way to get sweet corn husks is to save those left over from your dinner. If you shop at one of those groceries where the produce man trims everything, ask for the husks which he will only throw away. Ask your friends to save husks for you, too, if they're not putting them on their compost heaps.

If you are near a farm where field corn (which is used for cattle feed and industrial processing) is available, you can collect that. The field corn husks are larger and tougher, but they are durable for braided mats or baskets. Field corn husks, while not quite as white as sweet corn husks, can be bleached to whiten and soften them, however.

If you cut corn in the field, you will need a large plastic bag or basket for collecting and a sturdy knife to use on the ears that don't break off easily. If you are picking field corn, with the farmer's permission of course, husk it there and leave the cobs for his animals. That's what he grew it for.

In the late autumn when corn is dry and no longer edible, and before the farmers have cut it for their corn cribs, is the best time for collecting. You can use the husks immediately because they are dry and not green.

HOW TO DRY GREEN HUSKS

If you have green husks they will have to be dried before you can use them. Spread them on newspapers if you have room, or put them in a mesh laundry bag to hang where the air can circulate through them. If you don't have a mesh bag, make one from an old curtain or use an empty onion bag. Unless you live in the rain forests, the husks should be dry in a few days. As they dry, they will shrivel and curl, Don't worry. You have to work with them wet, and, when you wet them, the husks will return to their original shape and size.

If you have been working with the wet husks and decide to put them away for a while, repeat the drying process. If you store husks in a closed container while they still hold any moisture, they are sure to mildew.

HOW TO BLEACH HUSKS

Some of the corn you collect in the field will be spotted from fungus and rust, but you can bleach these husks and at the same time make them softer. If you have only field corn husks, try bleaching them to use in place of sweet corn husks.

Here's how: put a quarter of a cup of liquid laundry bleach in a large mixing bowl full of water. Add the husks, making sure you cover them with water. Half an hour is usually enough, but check frequently to see if the spots are disappearing. The less time in the bleach the better - rinse them in clear water before proceeding.

AN INDIAN DOLL

As many recipes exist for making corn husk dools as for apple pie. No two Indian families made them exactly alike, and you will probably find ways of making your doll unique after you learn the basic steps.

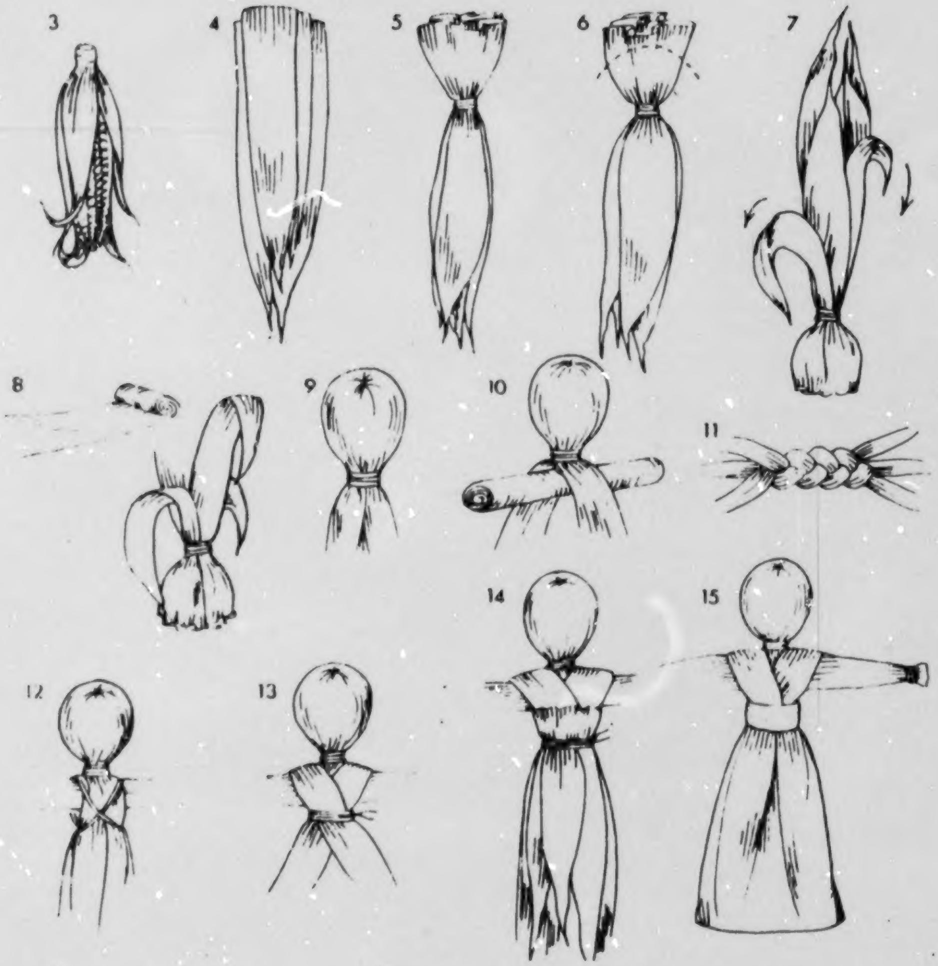
Soak a bunch of about a dozen husks in a bowl of water for a few minutes. The entire process will be worked with wet husks. Choose six large husks and lay them on top of each other with the wide edge at the top as in illustration 4.

About an inch from the top, gather the husks and tie them tightly (illus. 5). Cut off the top of the husks, and round it into a head as in Illustration 6.

Holding the head in your hand, peel one end of each husk down over the other, like a banana, pulling formly and smoothly (illus. 7). Don't be afraid to pull - the husks are tough. If the head turns out to be smaller than you intended, roll up another piece of husk and push it inside the folded-down husks to add to the size (illus. 8). Tie the husks to make a neck like that shown in Illustration 9.

Make the arms now from two husks rolled together one on top of the other into a long piece and inserted between the ends of the head husks as in Illustration 10.

Separate the ends of the husks that extend below the head and pull them firmly apart. Place the arm roll tightly against the tied neck.


3
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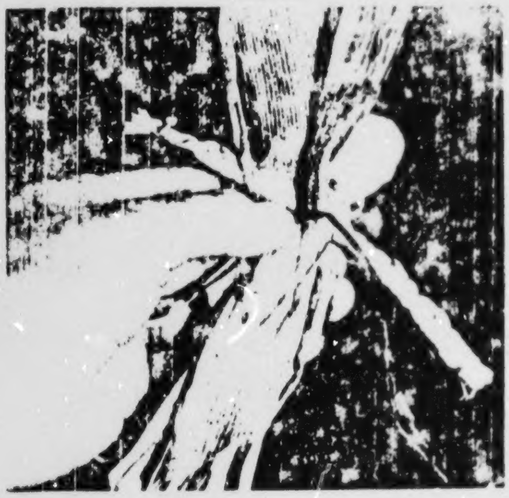
15

Illus. 3-15. Steps in making a doll.

Some people like braided arms (Illus. 11) instead of rolled ones. They are also easy to make. Just tie the three husks at the top and braid them, tying off the ends. Insert the braid just like the rolled arms.

Tie the arms in place with a criss-cross over the chest and back as in illustration 12. Don't tie the ends of the arms yet, even though they are obviously too long. Wait until the doll is otherwise finished so you can trim the arms in proportion to the doll's height. Now take two more husks and fold each one into a strip about an inch wide. These will be the shoulders. Place one over each shoulder position and cross them over the chest and back, as in illustration 13. Tie these pieces tightly around the waist.



Illus. 16. To make a full, gathered skirt for your doll, put the husks on around the waist with the broad end over the head. When all the husks have been gathered around the waist and tied snugly, pull the husks down to make the skirt.

THE SKIRT

One kind of skirt is made of long wide husks laid on well above the waistline, as in illustration 14, tied tightly and trimmed so that the excess will not show above the waistband. For this, fold another husk into a band about an inch wide and tie it over the skirt top as in illustration 15. Cut off the skirt at a length proportionate to the doll's size. Then bend the arms down and cut them off at a point about one third of the way down the skirt.

(If you decide to turn this doll into a male, just separate the skirt, wind the husks around the legs, and bend the ends of the legs up for feet.)

If you let the doll dry now, the skirt will flare out and the arms will stick out like a scarecrow. Bend the arms any way you like, perhaps folded as though holding something, and tie them loosely until they dry. Put a loose string around the skirt to hold it in place until it dries. Once dry, the doll will retain its shape.

For a fuller gathered skirt, put the husks in place as shown in illustration 16. With the wide part of the husk on top, the pointed end will extend about 2 inches below the waistline. Gather six or seven husks around the waist and tie them firmly. Then pull down the husks into a skirt. Tie it in place and let it dry.

The Indians of the great Iroquois nation of the Northeast never put faces on their dolls in the old days, although some do now for the tourist trade. They tell Indian children the legend of the faceless doll. It seems that the first corn husk doll was made as a companion for children, but she was so beautiful that she spent all her days looking at herself in a clear pool in the forest. The Creator did not want children to learn to be so vain, and he took away the doll's face forever.

ACTIVITY: Pinch Pot

LEVEL: 7-12

ELEMENTS AND/OR PRINCIPLES: Form, Texture

VOCABULARY: wedge, bisque, bisque firing, plasticity, kiln leather hard, spiral

SUPPLIES: plastic bag, water, kiln, sponge, glaze, clay

1. Wedge the ball of clay (about the size of a baseball that you can hold comfortably in your hand).

2. Shape clay in hands by slapping it back and forth, rotating from side to side, keeping it rounded not flattened, then smooth the clay with your fingers or rolling it in the palm of your hand.

3. Begin by pushing the thumb into the center of the ball to make an opening, while supporting the clay in the palm of your other hand.

    a) Leave base thickness about 1/4 to 3/4 inch (depending on final size of the pot).

4. Open the pot by pinching or squeezing the clay lightly between the thumb and fingers, at the same time slowly turning the clay with the same hand until you come to the starting point.

    a) Do Not march fingers up and down the pot to shape it.

    b) Use a Spiral motion gradually going from bottom to top.

        1. This will maintain evenness in the wall.
        2. Make it easier to form the walls as it becomes difficult to get your fingers back down to the base after you have already gone up.

5. Keep pressing and turning the clay until the walls are the same thickness, about ¼ inch.

        1. If cracks appear this indicates the clay is too DRY to work with and needs to be dampened and smoothed.
        2. At the same time, too much WATER or too thin a wall will make the pot collapse.

6. Keep the rim slightly thicker than the lower wall to combat cracking during drying.

7. Drying process can be slowed by

    a) Covering with a plastic bag at first.

    b) Spraying a damp mist to the clay.

   c) Add water to hand where it touches the rim during pinching.

8. When leather hard, smooth edges with a knife or damp sponge, and add texture, feet, handles, or other attachments.

9. When completely dry, bisque fire in ceramic kiln.
   a) A test for complete dryness: hold clay against face and when no coolness is detected the clay is dry enough to fire.

10. For decorating and glazing, refer to Pottery Decoration.

NOTE* In adding appendages to the pinch pot, you do not necessarily have to wait to blend them on if the clay you are using is not too soft, and if the pot is not too soft. The reason why it suggests that you wait until it is leather hard is so distortion will not happen.

VARIATIONS

1. Give the pot some personality. Turn it into a pig, elephant, face, cartoon character. This is done by adding geometric shapes and blending the edges into the pot.

2. Adding handles or legs, connecting one pot to another. This is also done by adding a shape and blending one edge to another.

3. Use it as a stable pot, in a hanging planter, or carve into the sides to form an incense burner.

4. Combine both pinch and slab methods together.

Remember that finger marks are an integral part of the pinch pot form, indicating its process, but it can have a polished surface, if you rub the pot with a smooth stone or with the bowl portion of a spoon.

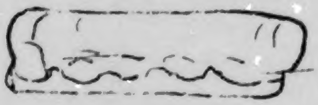
HOW TO MAKE A COIL

1. Start by squeezing a lump of clay into a smooth, even, thick rope, about 7 inches long.
    a. Keep clay even by rotating the clay as you squeeze.
    b. Avoid finger indentations, the smoother, the easier it will be to roll out.
2. Begin to roll out coil.
    a. Place dampened hands, fingers flat, in the center of the coil.
    b. Move hands out toward the ends as you roll the clay in a complete 360 degree revolution.
        1. Avoid rocking the coil back and forth - this flattens instead of rounds.
        2. Maintain even pressure to avoid breaking or thin spots in the coil.
        3. If the clay starts to stick, the surface is too damp.
        4. If the clay starts to crack, either the clay or the work surface is too dry.
3. Roll as many as 12 o 15 coils at one time to avoid unnecessary interruptions.
    a. Cover unused coils with damp cloth so they will not dry out before needed.

HOW TO JOIN A COIL

When joining a coil, always pull the clay from the SIDE of the coil, NOT from the TOP.

1. Pull clay from side of coil down over the clay below.
2. Turn the piece as you go.
    a. Try to make complete revolutions with one coil.
3. Bevel the ends where they meet and join securely.
4. Work outside of the coil the same way as the inside, just turning the piece in the opposite direction.
5. Add other coils the same way.
    a) Some potters prefer to cut off a coil after each rotation.
    b) Others continue spiraling until the coil is used up.
    c) Smooth inside with rib or rounded wood shaping tool.



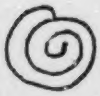
Pull side down onto other coil.

ACTIVITY: Coiled Trivets - Coil Method

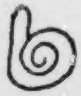
STEPS: (continued)

SPIRALED or SNAIL TRIVET

2. Demonstrate how to make a spiral:
   a. Take one end of the coil and make that the starting point which we will call 'center'.
   b. Bend the coil that is closest to center, around the center with a complete revolution.
   c. Continue moving around the fixed center, with coils touching, thus increasing the distance from the center.

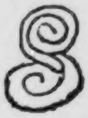


The 'snail' version is merely a spiral that is not completely wound.



3. Roll 7 coils into a snail-like design.

4. Connect 2 sets of two together making a spiral 'S'. Be sure to score and add slip to areas that touch.



5. Completely smooth over coil seams on bottom.

6. Join one spiral for center. Smooth over coil seams.

7. Join a snail to top and bottom of center spiral.

8. Then join the other set of snails making a third side or column.

9. Completely smooth over coil seams on bottom.

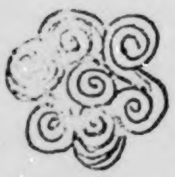
10. On top side, with finger or curved wood shaping tool pull clay across the joint to secure the spiral and across the seams of the spiral.

11. Let dry slowly, bisque fire.

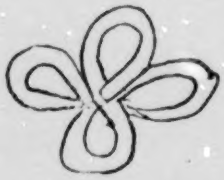
12. To finish, see decoration and glazing.

VARIATION

1. Coiled loops in the shape of a flower.
2. Any fancy pattern that can be made out of coils.



Spiral



Loop

ACTIVITY: Coiled Trivets - Coil Method

LEVEL: 7 - 12

ELEMENTS AND/OR PRINCIPLES: line, shape, form and texture

VOCABULARY: wedge, coil, diameter, leather hard, score, weave, rectangular, square, slip, spiral,

SUPPLIES: clay, oil cloth, knife, awl, slip, rounded or curved wood shaping tool, water, sponge, newspaper, bat, parallel, perpendicular

SPECIAL NOTE: The woven or spiraled trivets are good beginning coiling projects - they call for practice in making coils and working with them, yet both can be quickly completed.

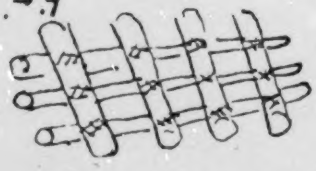
STEPS:

1. Wedge clay and make 15 coils 1/2 to 5/8 inch in diameter. Each coil needing to be about 8 inches in length.

WOVEN TRIVET

2. Arrange coils in 4 parallel rows. Finger space apart. Place and space the other 4 perpendicularly across.
3. Score clay where the coils will touch.
4. Remove top layer of coils; coat scoring with slip.
5. With one of the upper coils, begin to weave into the bottom row, alternating over and under.
6. Repeat with remaining coils.
7. With finger or anything that will make and impression, press down where coils cross to seal the coils.
8. Trim ends of coil.
9. Let dry slowly, bisque fire.
10. To finish, see decoration and glazing.

2.-4



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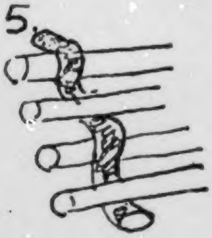
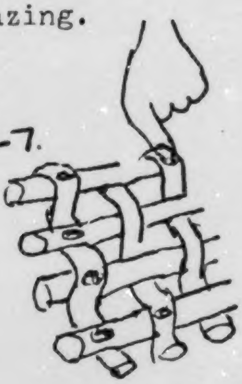
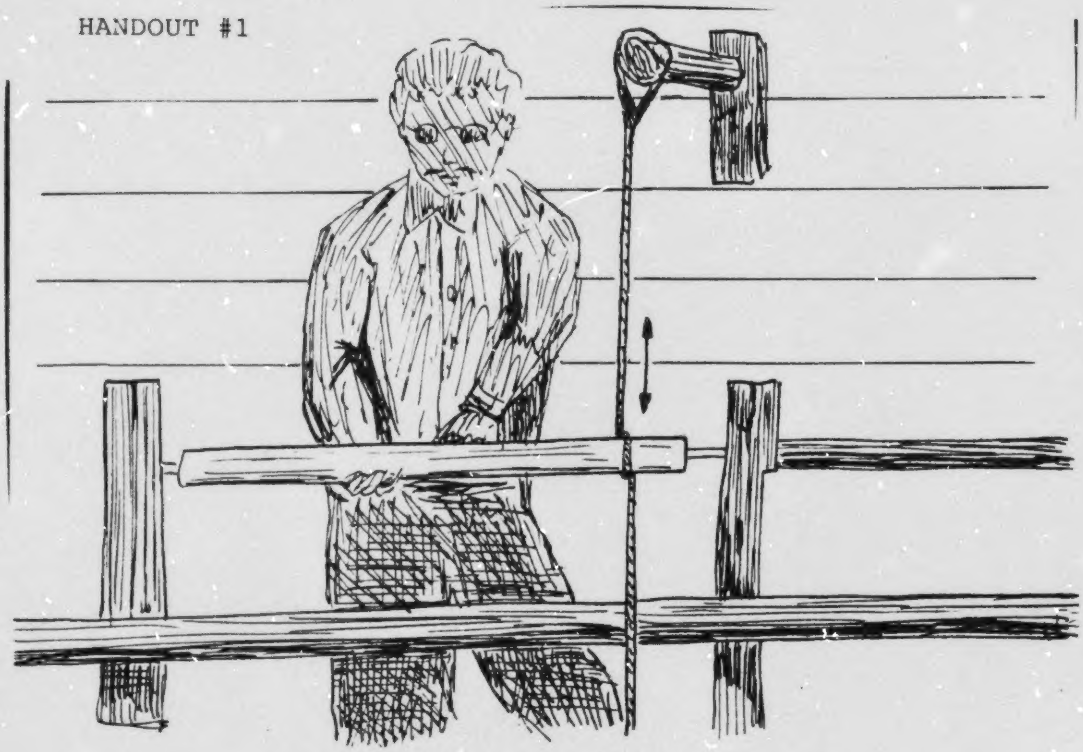


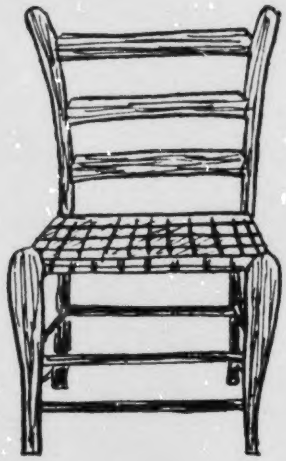
6-7.



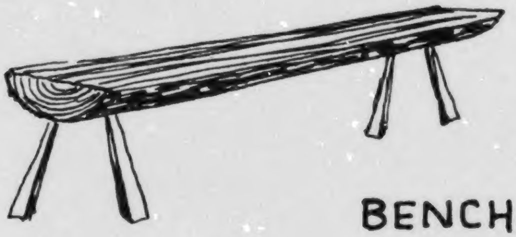
HANDOUT #1



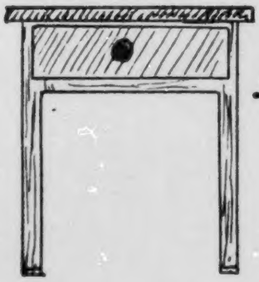
BOOM AND TREADLE



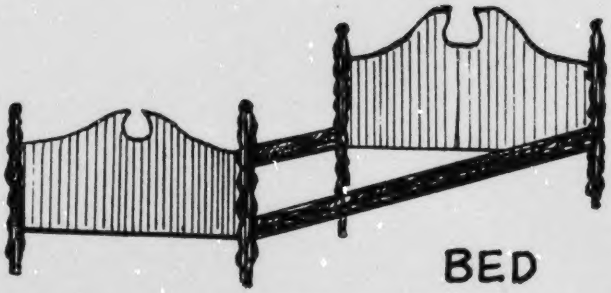
CHAIR



BENCH

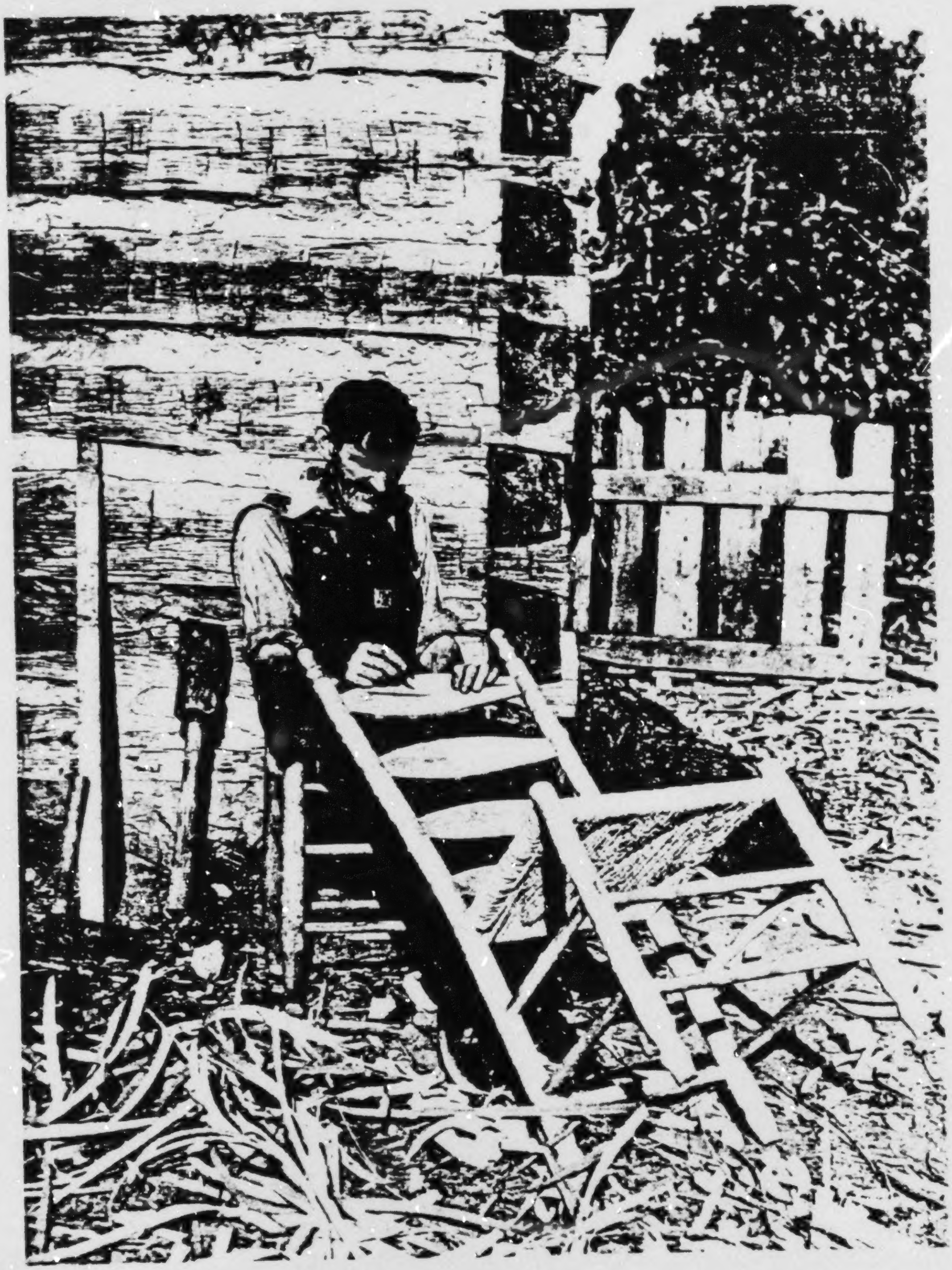


TABLE



BED

HANDOUT #2



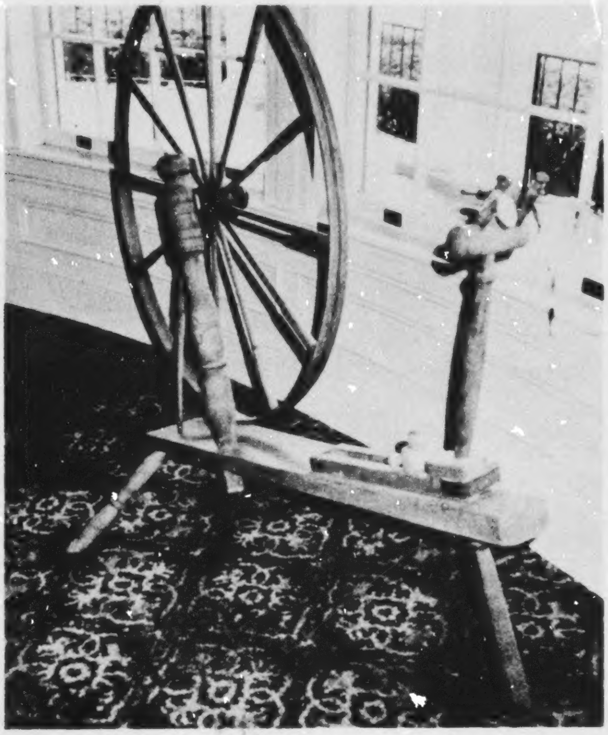
HANOUT #3

SPINNING AND WEAVING

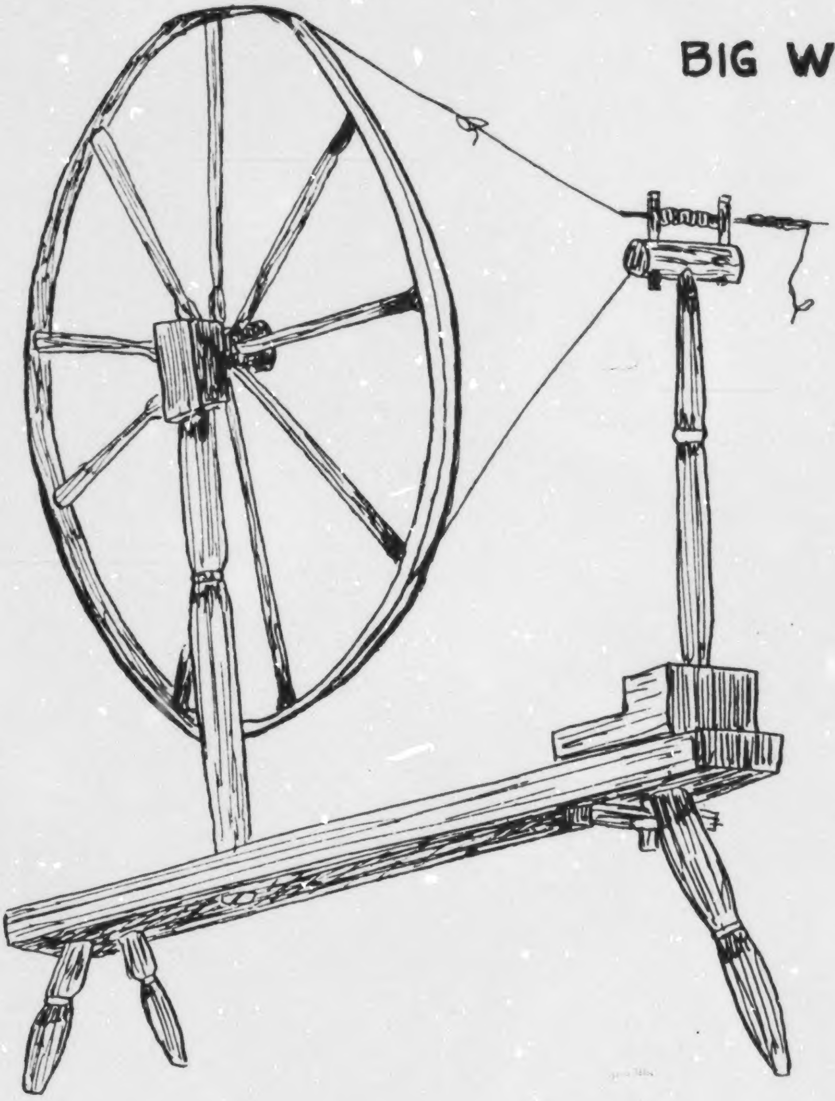
The types of spinning wheels were used by the people of Appalachia. A larger one was used for spinning cotton and wool yarn. A smaller wheel was used for linen thread. These wheels were usually hand made.

The raw wool was first cleaned and combed. This was done with hand cards and was called carding. Before flax could be spun into linen thread, the tough fibers had to be broken down with a flax hackle then the yarn and thread were ready to weave.

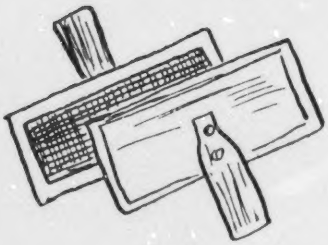
The cloth was woven on a loom, a large wooden frame weighing several hundred pounds. The shuttle carried thread that was to be woven through the thread held in place by the loom.



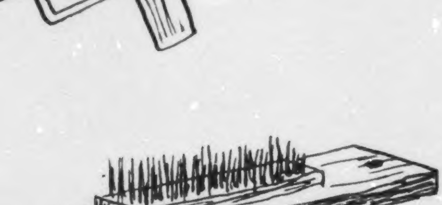
HANDOUT #4



BIG WHEEL

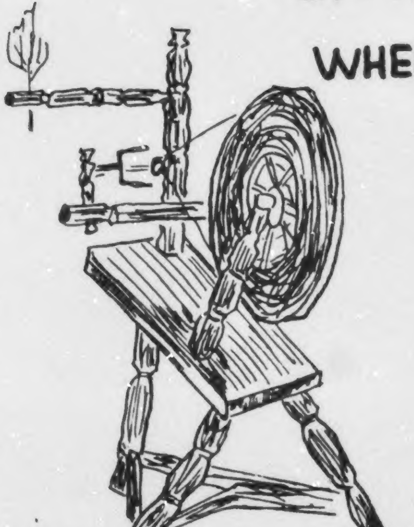


CARDS

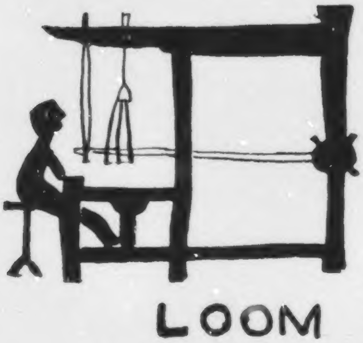


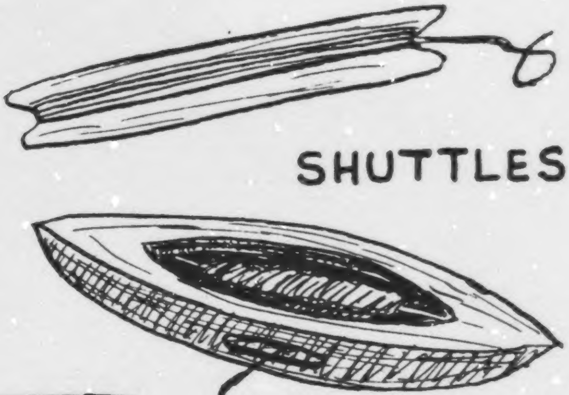
FLAX HACKLE

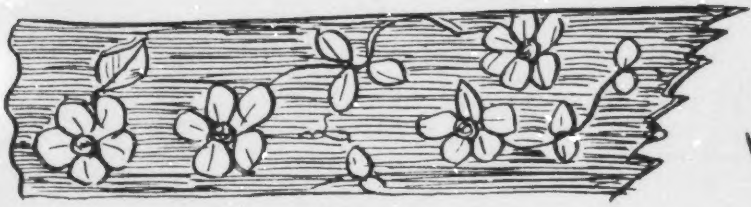
LITTLE WHEEL



HANDOUT #5



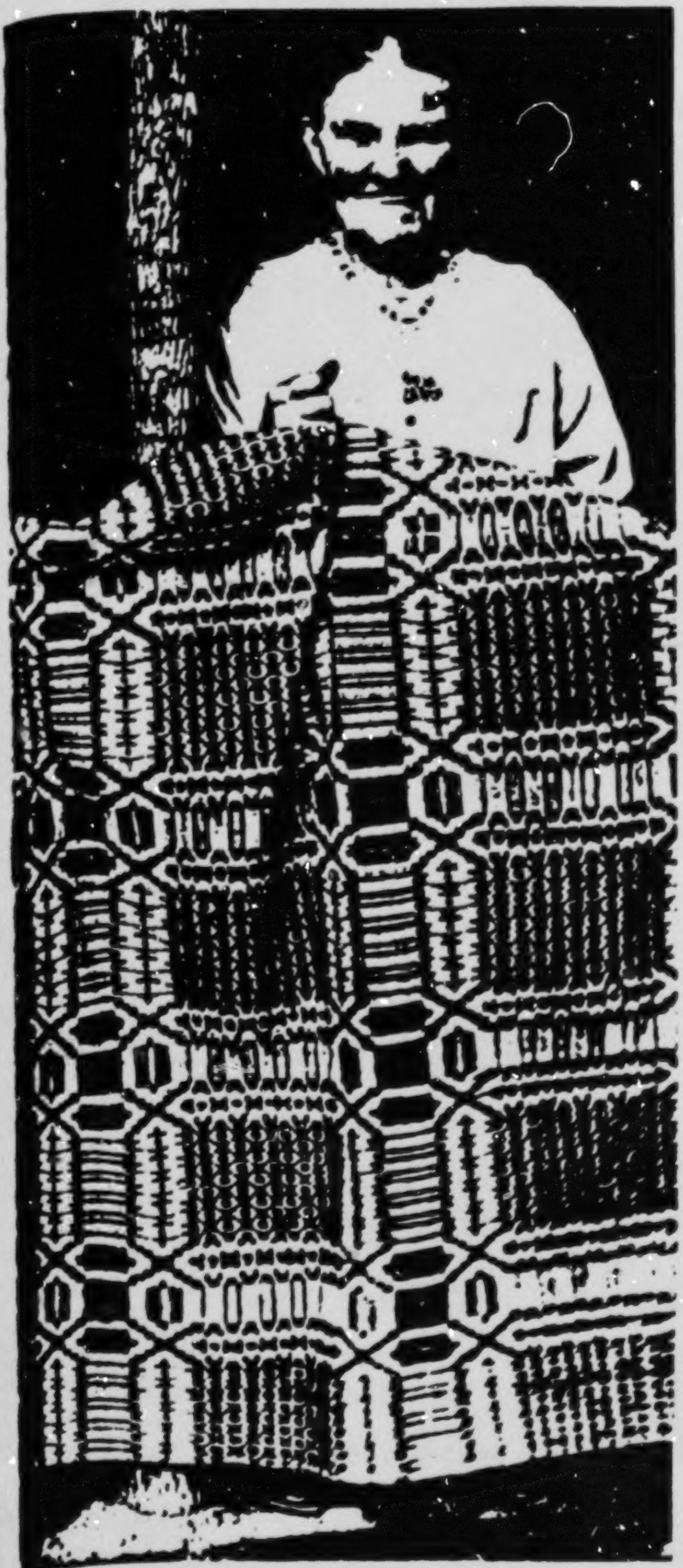



WOVEN CLOTH

Mrs. S. A. Robbins, Alpine Weaver, in Tennessee.

Assembly line — Middle lady cards wool, woman at right spins the threat, lady at left weaves socks.

HANDOUT #6



Aunt Cumi

THE ANCIENT OF DAYS

would that I
had known Aunt Cumi
Woody

Cumi, pronounced
Q-my

she lived in the Deyton Bend Section of Mitchell
County, North Carolina many years ago

there is one of Bayard Wootten's photographs of her
standing there smiling with her store-bought
teeth, holding a coverlet

she sheared her sheep, spun
and dyed her yarn in vegetable dyes,
and wove the coverlet

in indigo, the brown from walnut roots,
red from madder, green from hickory ooze, first,
then into the indigo (the blue pot)

Cumi, from the Bible
(St. Mark, 5:41)

Talitha Cumi:
"Damsel, I say unto thee, arise!"

she is gone, she
enjoyed her days

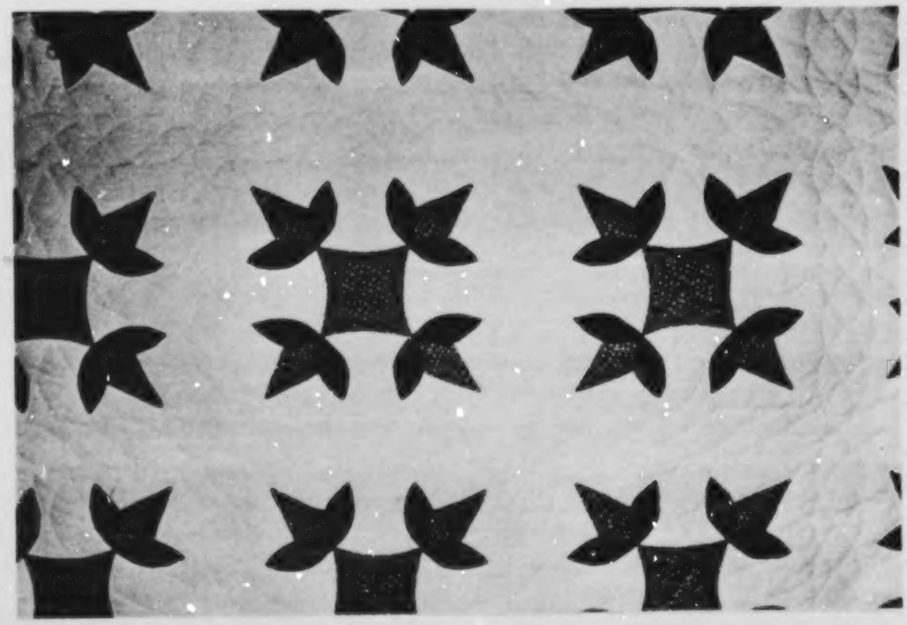
301

HABDOUT #7

The social value of quilting was great as several Appalachian women would gather at a quilting party. This was one of the few times neighbors got together to exchange local news and local gossip.

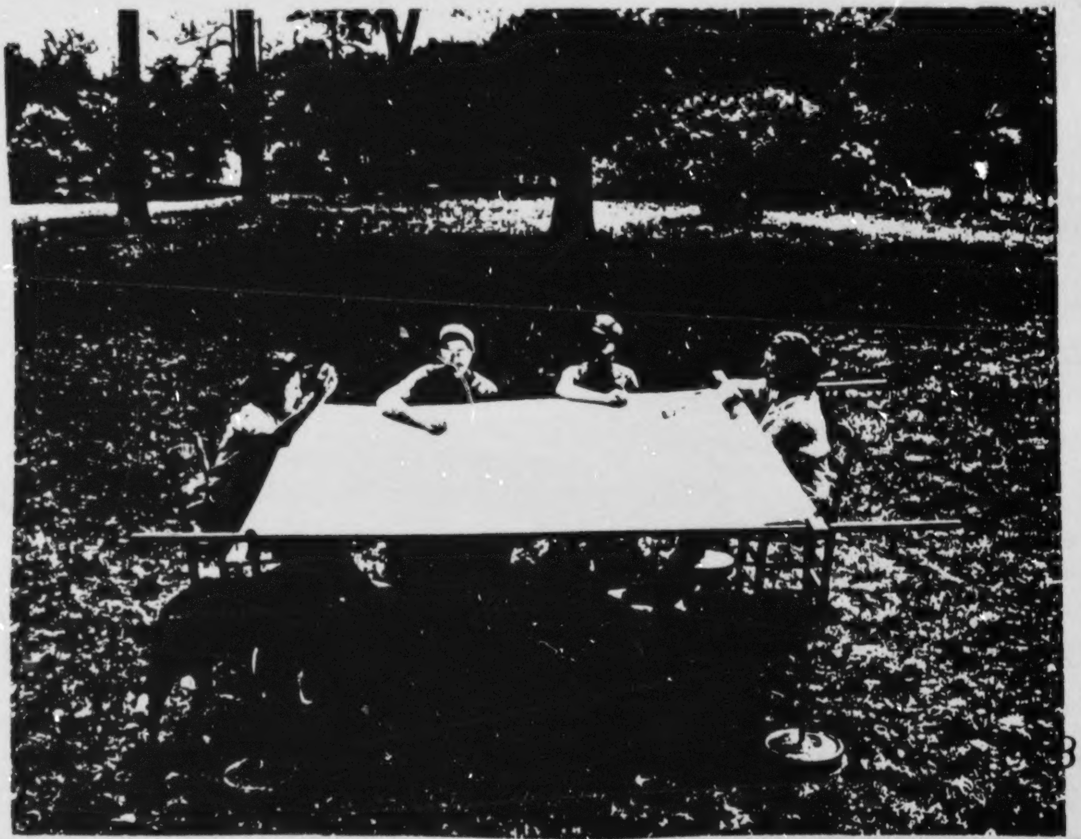
The quilting frame was large and when not in use it was hoisted to the ceiling by ropes. The quilt usually consisted of three layers: a base cloth, a filler of cotton or wool, and a cover cloth. The cover sometimes was made of individual patches, thus the name patchwork quilt.

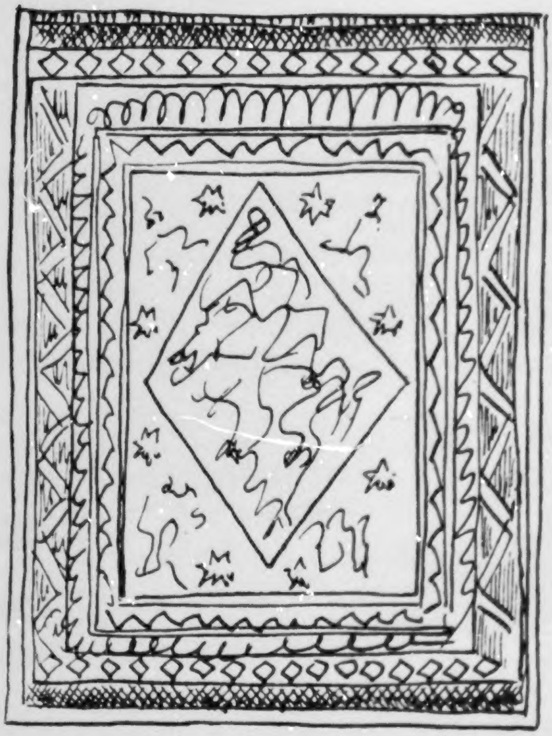
The quilt was traditionally passed down in the family from one generation to another. One quilt from West Virginia dates back to 1795.



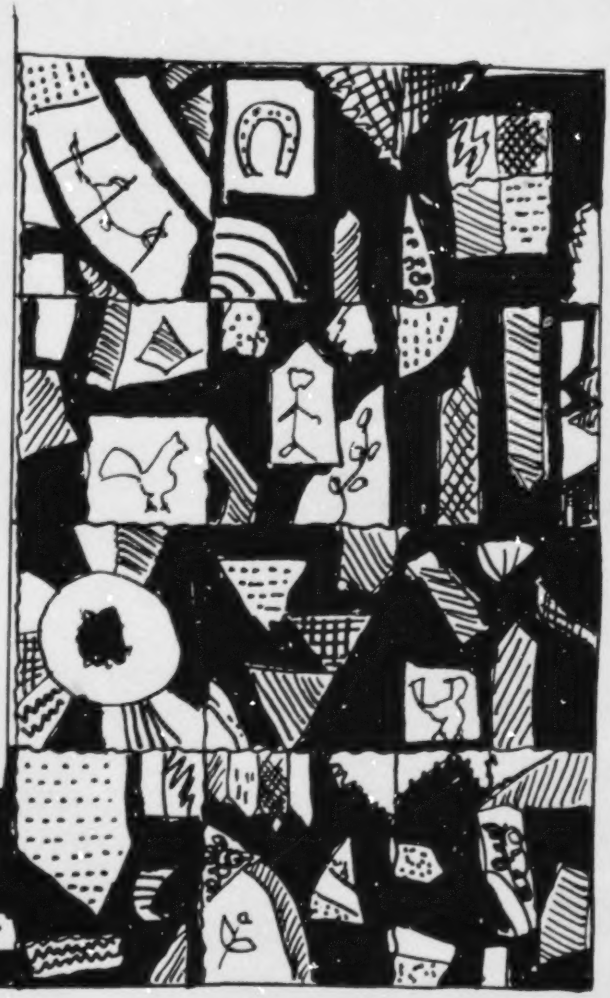
HANDOUT #8

Making a patchwork quilt some thirty years ago (above) and today (below), at the home of Rubynelle Counts, Rising Fawn, Georgia. Although quilting is still a social custom throughout the Highlands, in a few communities it is also a home industry. On the following page: Details of quilts made at Rising Fawn utilizing traditional designs. Titles and craftsmen credited with the quilts are (clockwise, from the top left) "Oddfellow" by Grace Gray, "Flower Basket" by Mittie Moore, "Trip Around the World" by Mrs. Jack Neal, "Oddfellow" again, "Flower Basket" by Grady McKaig, and "Trip to the Altar" by Mittie Moore.

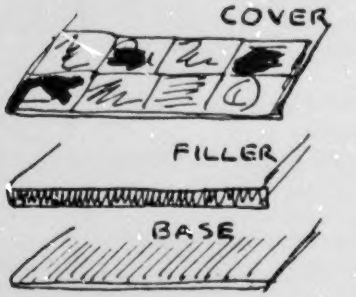




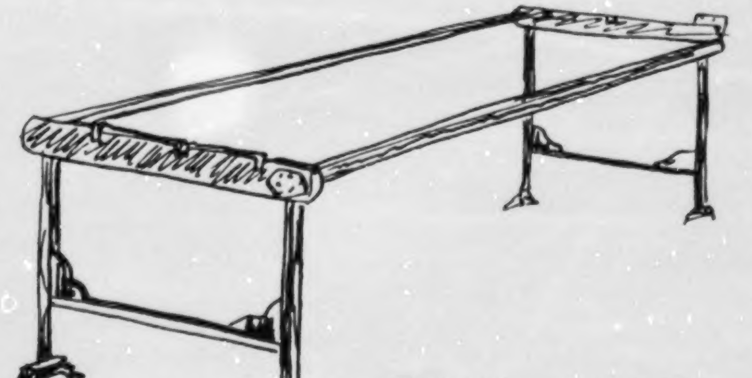
QUILT --1795



QUILT

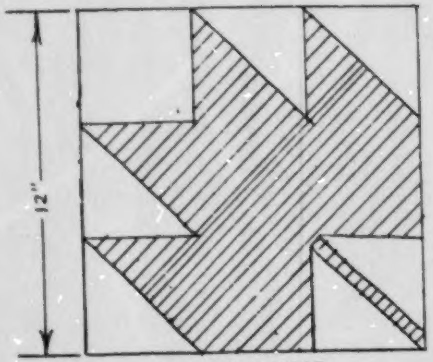

COVER
FILLER
BASE

PARTS OF A QUILT

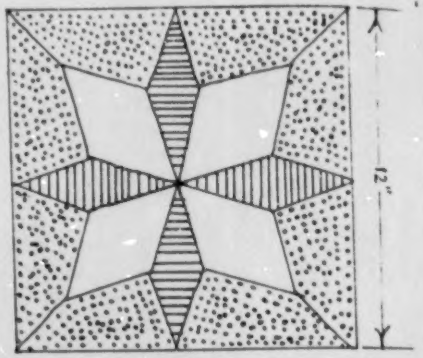


QUILT FRAME

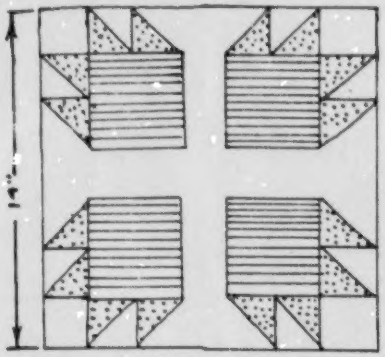
HANDOUT #10



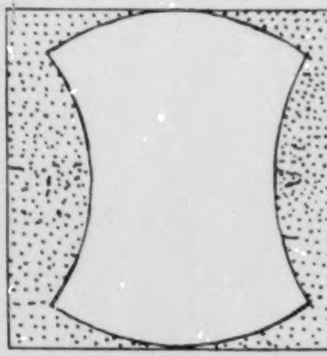
POPLAR LEAF



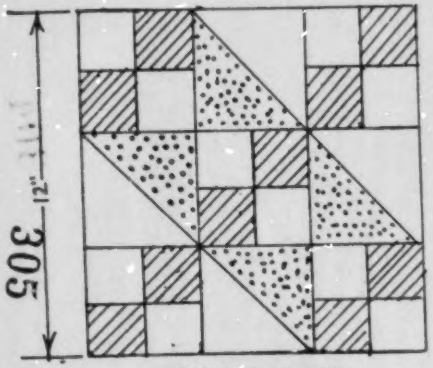
STAR



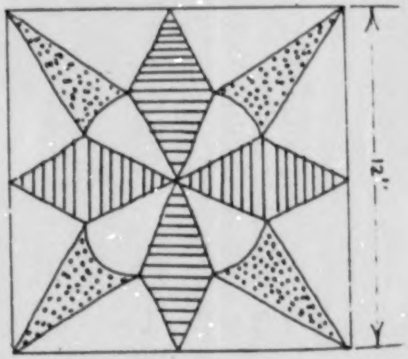
BEAR PAW



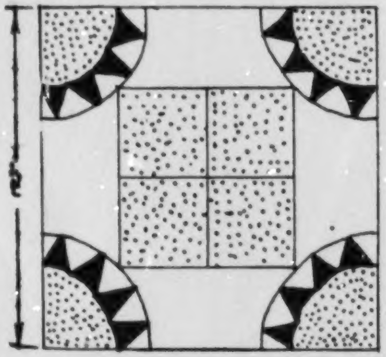
A FRIENDSHIP PATTERN



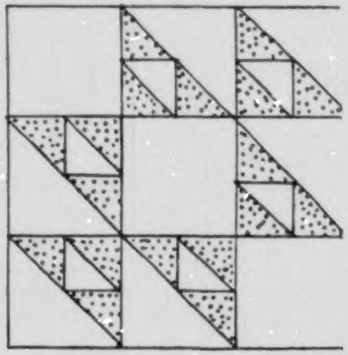
JACOB'S LADDER



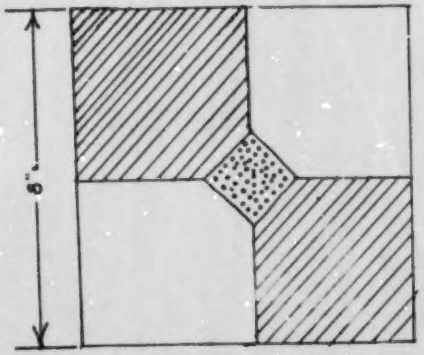
STAR FLOWER



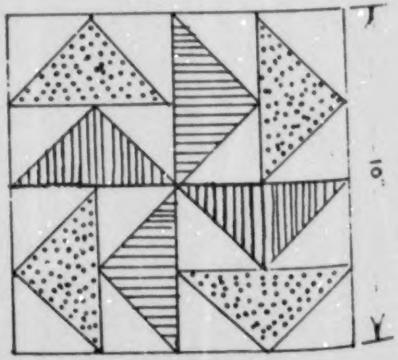
SUNFLOWER



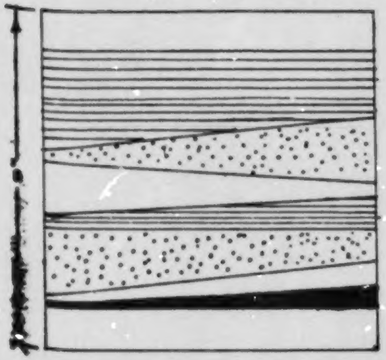
FLYING BIRD



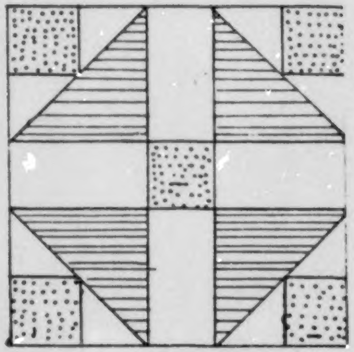
GENTLEMAN'S BOW TIE



DUTCH WINDMILL



STRING QUILT



CHURN DASHER

HANDOUT #11

BALLAD OF PATCHWORK QUILTS

By Debbie G. Nettles

Across a clothesline bathed in sun
Were patchwork quilts of cloth, homespun.

Repeated patterns rare and old -
Stilled art of needlecraft is told:

Recalling life of pioneers
With sorrow, love-with joy or fears.

My grandma sees in retrospect
Life's toughing bits the quilts reflect.

"This half-sized Nine Patch lined with red
Was Young Tom's, for his trundle bed.

The Sharon's Rose on bone-white ground
Nell pieced while Nate squired her around.

She pieced the Star of Bethlehem
Before lung fever parted them.

The old, old pattern, Brown Bear's Paw,
Was handed down by Great Grandma.

The day the axe smashed Tom's right knee
We had this Bow Tie quilting bee.

While he spent months in hard splint case,
I nursed and pieced the Wild Goose Chase.

This pattern, known as Winding Blades
Recalls read measles - darkened shades.

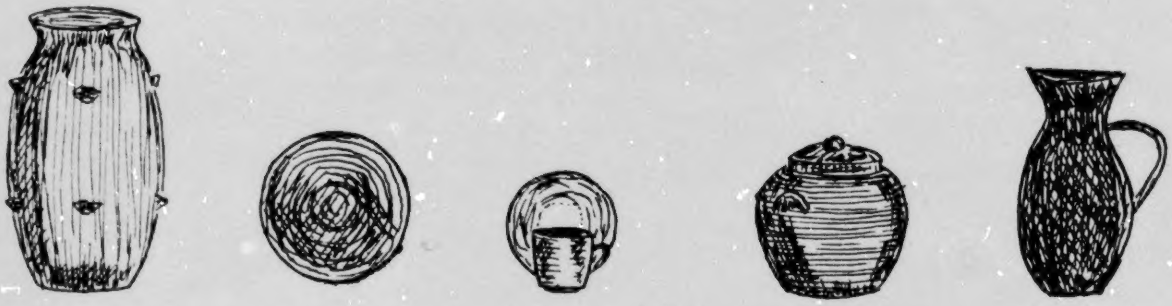
I worked on Tree of Paradise
When powder burned our Daniel's eyes.

When John sassed Pa and ran away,
This Cross and Crown helped night and day.

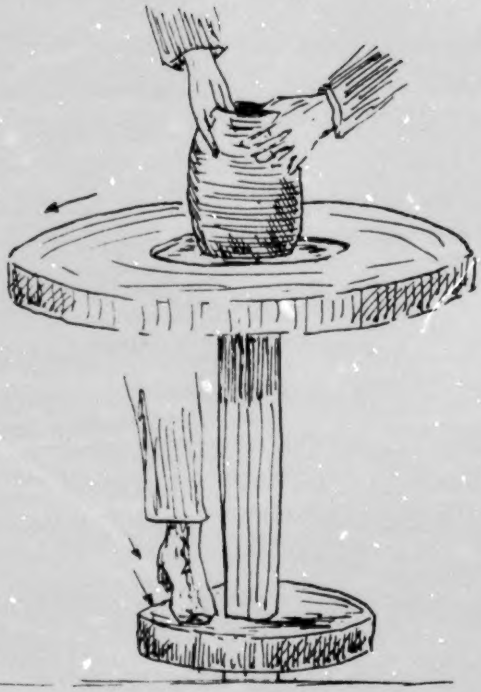
The spring when hail destroyed our grain
I busied myself with the Irish Chain.

To passer-by these quilts have charm
As comforters to keep folks warm.

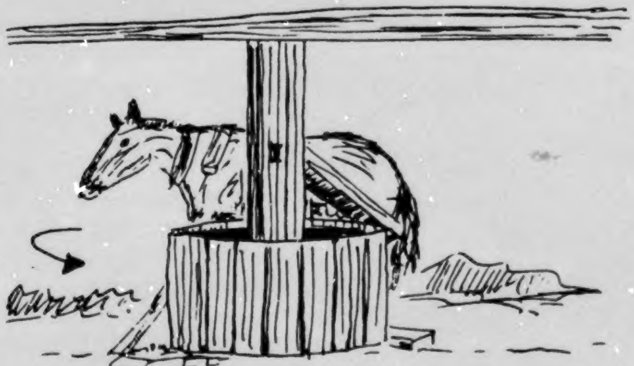
HANDOUT #12



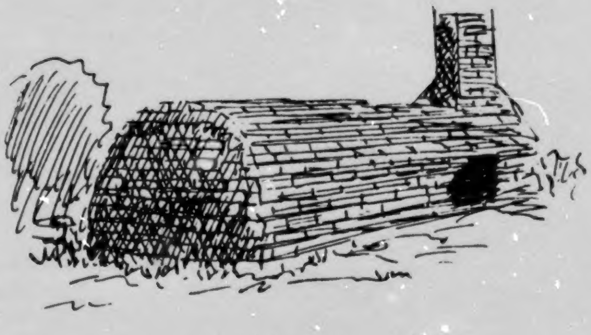
SAMPLES OF POTTERY



AN IDEALIZED
KICK-WHEEL



STIRRING CLAY

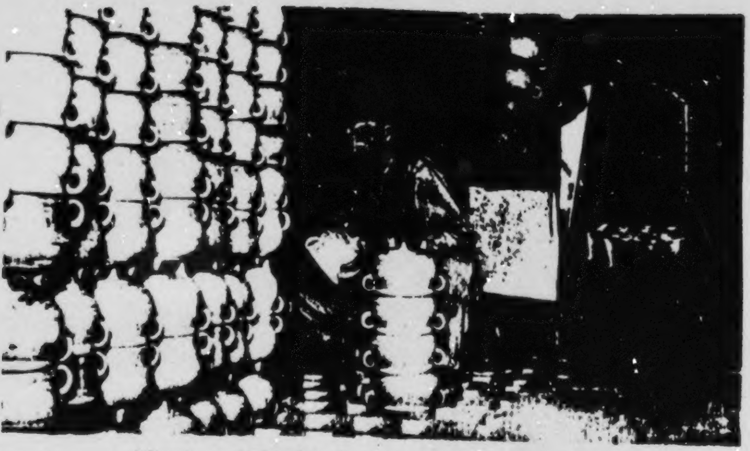


A KILN

HANDOUT #13

Left: Potter Charles Counts, who wrote the foreword to this special section on the Highlands (page 36), and the studio which he shares with his wife, fabric worker Rubynelle, on top of Lookout Mountain near Rising Fawn, Georgia.
Above: Stoneware covered jar wheel thrown by Charles Counts, 10" tall and 9½" wide, with slip-trailed decoration.

HANDOUT #14



Minnie and Floyd Wilson loading kiln at Hewell's Pottery near Gillsville, Georgia. The oil burning furnace can fire about 500 gallons of ware daily.

Driving out of Richmond, Kentucky, one comes upon the Cornelison Pottery at Bybee, just beyond Waco. For five generations the Cornelison family has been making traditional ware. C. E. Cornelison and a helper dig the clay (bottom left) used in the pottery from a vein that has been used by the family since 1845. The clay is then brought to slake near the pottery works and after a while it is ground in the pug mill (bottom right) which makes it ready for wedging and throwing on the wheel.

HANDOUT #15

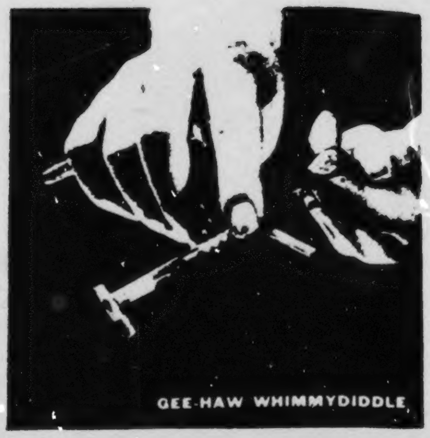
Folk Toys Are Back Again

FLIPPERDINGER

The person blows through a hollow reed and a lightweight ball in the cup at one end rises slowly in a stream of air.

BULLROARER

A cedar paddle is attached to a handle with a double length of cord. When swung in circles through the air it makes a loud buzzing sound.



GEE-HAW-WHIMMYDIDDLE

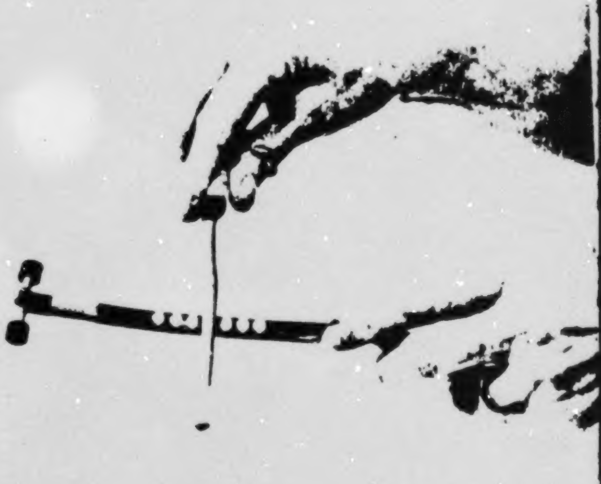
This toy is also called a hoodoo stick or a lie detector. The object is to make the spinner spin smoothly to the right or left at your command. This is done by putting more pressure with your fingers on the far or near side of the notches.

HANDOUT #16

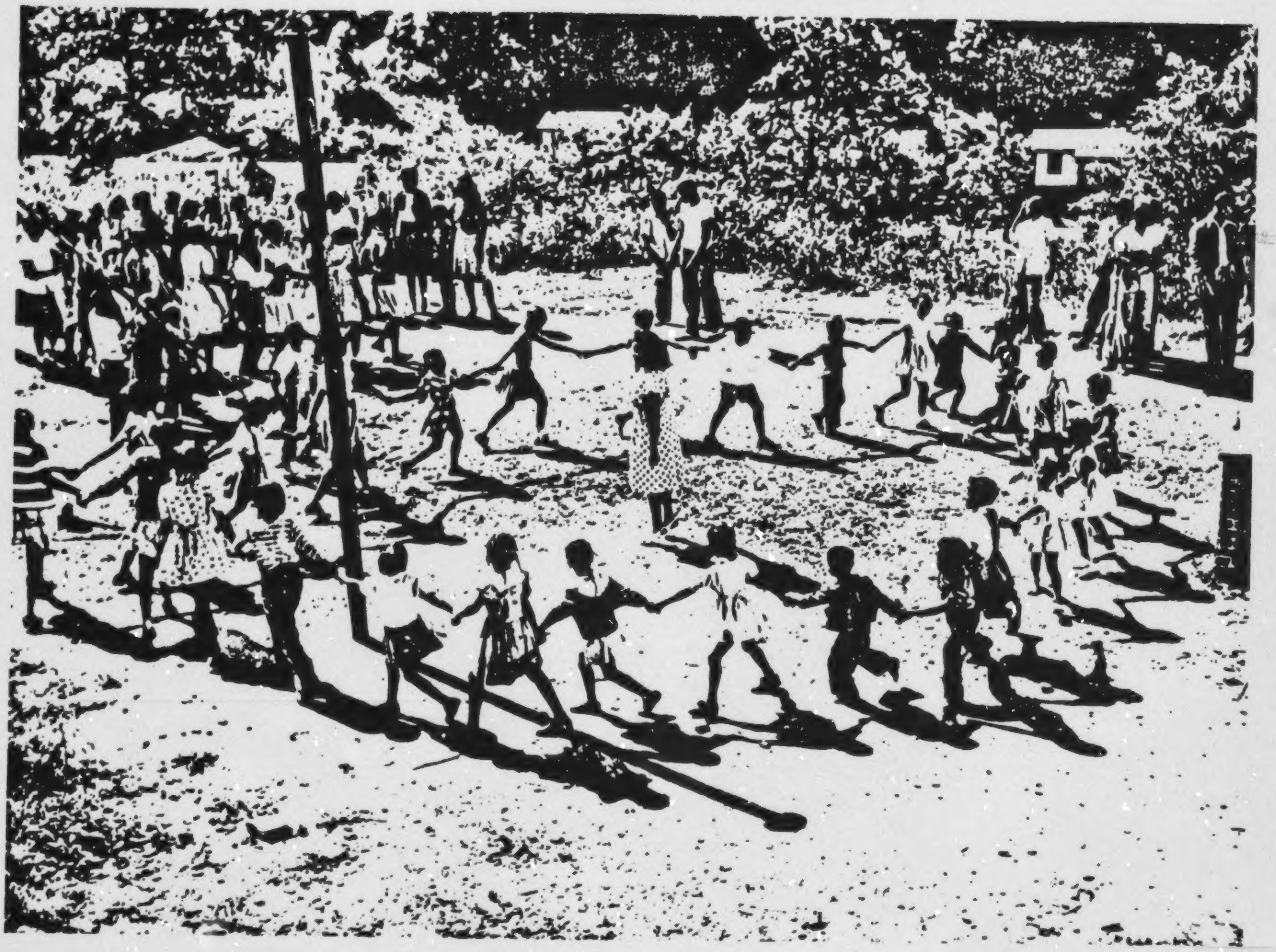
HAND-CARVED TOP

OLD MAN SAM WARD'S HISTORY OF THE GEE-HAW WHIMMY-DIDDLE

some folks say
the injuns made 'em
like lie detectors
called 'em
hoo-doo sticks
feller
in Salisbury, North Caylina
made the first
whimmy-diddle I seen
I whittle seven
kind: thisuns king
size, thisuns jumbo, thisuns
extry large
here's a single, here's one
double, here's a triple and why right
here here's a forked 'un
been whittlin' whimmy-diddles come
ten year, I reckon you'd
care to see my other toys,
boys, I got some fine
flipper-dingers, fly-
killers and bull-roarers, I can
kill a big fly at 60 feet
watch here



DANCE



SUBJECT AREA: Language Arts

ACTIVITY: Dance

GRADE LEVEL: 6-8

OBJECTIVES: Students will:

1. identify the countries in which Appalachian dances originated.

2. give three reasons for which the Appalachian dances were used.

3. give two common dance formations used by the Appalachian people.

4. Name at least two well-known Appalachian dances.

5. (Optional) dance a folk dance with the help of the gym teacher/music teacher.

MATERIALS: paper, pencils or pens, handouts, and record of folk dances

PROCEDURES:

1. Distribute handout on "Traditional Dance in Appalachia." (Handout #1)

2. Explain the terms Anglo-Celtic and Scotch-Irish to the students before reading to make sure they are aware of the countries from which the beginnings of the Appalachian dance stem.

3. Have students answer the questions at the end of the handout sheet.

4. Distribute handout on glossary of dance terms (#2) and examples of dances (#3). Teacher and class can go over this material and discuss.

5. Teacher might want to try the King William dance in class or try one of the other dances (or any folk dance) in conjunction with the gym teacher and/or music teacher.

6. Teacher should play a record of one of the more common folk dances and see if students are able to recognize some of the terms from the glossary sheet.

EVALUATION:

1. Students will correctly answer the questions to handout #3, Traditional Dance in Appalachia.

Traditional Dance in Appalachia

The sources of American folk dancing are many just as the origins of the people of the country are many. Traditionally, dances in early America followed a day's work. Many a quilting bee or corn shucking was followed by a dance that went on into the night. Other times, dances were used to call social gatherings. In addition, dances were used to express religious beliefs. Whatever the case, dance was an important part of the lives of the settlers.

Dancing was usually accompanied by the fiddle, but the lack of any music would not stop the settlers from having a dance. In such a case, hand clapping, foot stomping, or singing would do.

Many religious communities, especially in the southern mountains of Appalachia, frowned on dancing altogether. The preachers and many of the people in the congregation condemned dancing as sinful. They pointed to the fiddle as an instrument of the devil. All of this did not keep the mountaineers from dancing. They just gave dances another name. They called them "play parties" and played singing games all night. In these play parties or folk games, the same kinds of dance figures done previously to music were done to the accompaniment of singing. In this manner, the people were able to "dance" without bothering the preachers.

Dancing has continued in the southern mountains anywhere there have been people to dance. Through the years the people have added their own cultural influences to the dances, but the beginnings of the dances are still found; the original influences can still be seen in the various dances.

Most of the dances of the Appalachian region come from the British Isles. They were brought to the region with the people who came to settle in the region, those of Anglo-Celtic or Scotch-Irish heritage.

The two basic foundations used most in the dances found in Appalachia are the longways and the square. In the longways formation, the dance is performed with the men and women in straight lines facing each other. These dances involve little footwork, but are interesting and challenging because of their movement patterns. The square dance formation can be any number, but is usually made up of four couples making up a square. The dances in the square formation are usually quite lively.

One famous dance in the longways formation is the Virginia Reel. One famous and very influential dance in the square formation is the Kentucky Running Set, portions of which can be traced to the English, Irish, and Scottish country dances.

Longways, or contrast as it is also known, were the main dance of the people of the British Isle during the seventeenth century. In this country, longways sets are associated with New England since that is where they first appeared. With the Scotch-Irish, Anglo-Celtic movement to the southern mountains, these dances naturally followed and are often performed there today.

Although not as traditional and more modern than square and longways dances, there are many Appalachian dances which use the round formation.

Also we should mention the leader or caller. The leader in most folk dancing calls the set. He announces the directions for which steps to do and when. Much of the enjoyment of the dance depends on his/her skills, good humor, and energy. The leader should keep the dance moving quickly and happily by giving the dancers the calls before they are ready to dance them. It is important that the leader's calls are able to be heard by every dancer. Often times the leader is one of the dancers.

Questions

1. Name two most common formations in Appalachian dances?
2. From where did the majority of the Appalachian dances begin?
3. Name two reasons for which the people danced?
4. Give the names of two famous Appalachian folk dances?

HANDOUT #2

GLOSSARY

Contained in the instructions of the dances which follow are several terms which may be unfamiliar to a beginner. These terms are listed and defined below.

1. *Balance:* may be done forward, backward, or to the side. Step left (count 1), touch right to left (count 2). Repeat same movement, beginning right. There is a slight lift of the body as this is done.
2. *Ballroom Hold:* Partners stand face to face. Man's right arm is around woman's waist; woman's left hand rests on man's right shoulder. Man's left and woman's right hands are clasped, with arms extended easily forward.
3. *Chassay (Chassé):* a sliding step, keeping one foot ahead of the other if moving forward, or keeping one foot to the side of the other is moving sideways - slide-close, slide-close, etc.
4. *Corner:* The woman on the man's left; the man on the woman's right.
5. *Do-si-do:* The man and woman face, pass each other right shoulder to right shoulder, move around each other back to back and return to original position.
6. *Gallop:* A step followed by a quick close of the other foot.
7. *Heel-and-toe:* With weight on the opposite foot, place heel of the other foot (counts 1,2), then toe of the other foot (counts 3,4) close to the instep of the foot that has the weight on it. (This is usually done as a heel-and-toe with the left foot, then repeated with the right.)
8. *Partner:* Woman to the immediate right of man and man to immediate left of woman.
9. *Promenade:* Partners take hands in the skating position - that is, right hands in right over left in left, facing counter-clockwise with the man on the inside. Walk around the circle.
10. *Reel the Set:* A figure used in longways dances. Head couple meets in middle of set and hook right elbows, turn once and a half around. Man faces women's line, woman faces men's line. Couple separates and the head man hooks left elbows with second woman in line, head woman hooks left elbow with second man in line and turn once around. Head couple returns to middle of set and hook right elbows, turn once and return to respective lines to swing third dancer. Repeat the reeling action until head couple reaches the foot of the set.

11. *Set:* The area enclosed by the dancers; the dancers themselves.

12. *Side-slip:* A step on one foot, and a draw of the other foot up to the first with a shift of weight done quickly. (This is similar to the gallop, but general tempo is slower.)

13. *Swing:* To turn your partner or opposite once around, clockwise. Types of swing used are two-hand swing, elbow swing, left-hand swing, right-hand swing, and ballroom swing.

14. *Two-step:* Step left (count 1), close right to left (count 2), step left (count 3), hold (count 4). Usually repeated, beginning right.

15. *Waltz:* A smooth graceful dance step in even rhythm. consists of three steps: step forward on the left, step to the side with the right, close left to right, take weight on left.

THE TWO MOST COMMON DANCE FORMATIONS

Longways formation. A line of boys faces a line of girls, with the "head" or front end of each set near the source of music. (Diagram 11).

Quadrille or square formation. For four couples. One couple stands on each side of the square, facing in, with backs parallel to the walls of the room (Diagram 12).

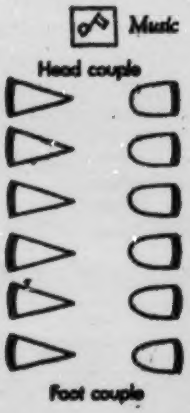


Diagram 11

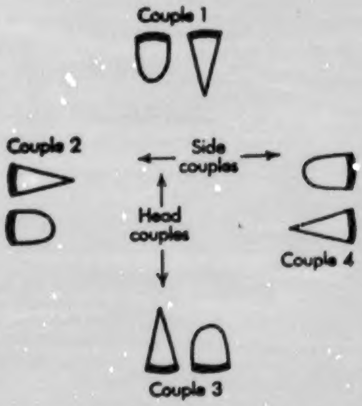
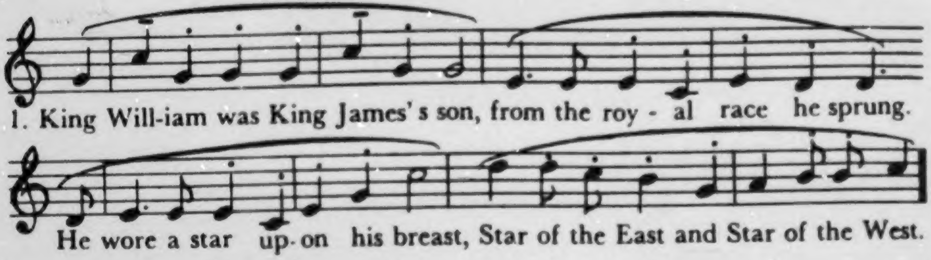


Diagram 12

HANDOUT #3

DANCE FOR SOCIAL GATHERINGS EXAMPLES OF DANCES

* KING WILLIAM


1. King Will-iam was King James's son, from the roy - al race he sprung.
He wore a star up-on his breast, Star of the East and Star of the West.

2. Go choose you East, go choose you West,
choose the one that you love best.
If she's not here to take her part,
choose you another with all your heart.

3. Down on this carpet you must kneel,
sure as the grass grows in the field,
and now you rise upon your feet —
(4) hug her quick and kiss her sweet.

FORMATION: A single ring with all hands joined. Partners not necessary. One boy stands in the center.

STEP: A brisk march with a good lifting lilt.

FIGURES: 1. The ring circles left, clockwise.

2. The ring circles right. The boy in the center chooses a girl and takes her into the center.

3. Action: The boy and girl kneel down facing each other and holding both hands. They stand up when the song says so, and then the boy does exactly as the fourth line directs, if the girl will let him! That's all there is to this game.

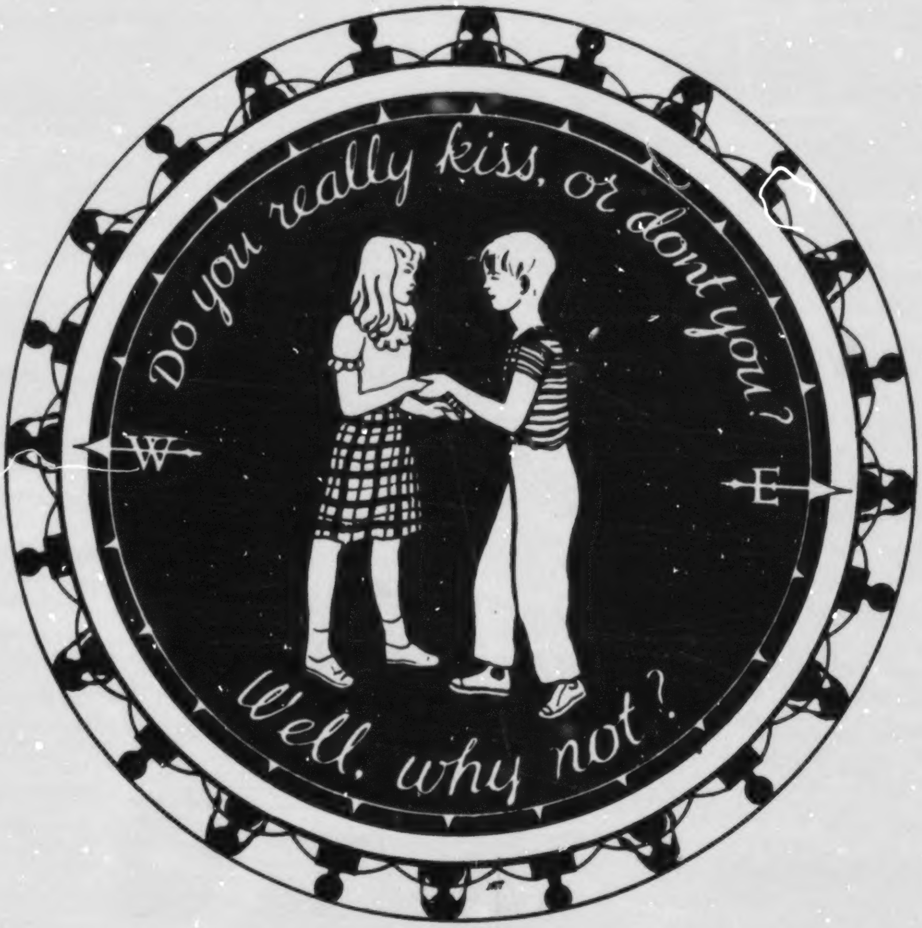
◆

Another version of the last two lines of verse one:

"Upon his breast he wore a star
like the points of the compass are."

*Taken from: Singing Games and Play Party Games, Richard Chase, Dover Publications, Inc. 1967, pages 4-5.

THE GIRL CHOOSES ANOTHER BOY TO STAND IN THE CENTER. SHE AND THE FIRST BOY TAKE PLACES IN THE RING. REPEAT AS MANY TIMES AS THERE ARE MEN PRESENT, OR AS MANY TIMES AS THE COMPANY WISHES.


Do you really kiss, or dont you?
W
E
Well, why not?

SOMETIMES THE BOY GETS HIS KISS. SOMETIMES HE DOESN'T.

KING WILLIAM IS, TO BE SURE, A GAME FOR HOME PARTIES WHEN ALL THE CROWD KNOW EACH OTHER WELL.

* Kentucky Running Set

For this dance, all Couples form a circle around the hall and count off so all Couples are numbered. There are two ways of doing the *Kentucky Running Set*. One way is for the ODD and EVEN Couples to face each other. The ODD Couples are ACTIVE, in that they keep progressing around the Set after they complete each figure while the EVEN Couples stand in a permanent position. The other way is for the CALLER'S Couple (the Caller is usually one of the dancers; if not, he selects one Couple to start) to start the dance with the Couple on the right. As they complete the figure, they pass on to the next Couple doing the same figure. Then, as they reach the Fourth Couple, the Couple that they did the dance with first follow with the Couple on their right until the figure is completed with ALL Couples following up. This is the dance described here. For the other, see Bascom Lamar Lunsford's *Southern Appalachian Square Dance* which can be done with any number of Couples on the floor.

INTRODUCTION

all No	*Call*	*Music*	*Description*
(a)	HONOR YOUR PARTNERS	*(Chord)*	Partners face. Ladies curtsy, Gents bow.
(b)	HONOR YOUR CORNERS	*(Chord)*	Corners face. Same as above.

DANCE

all No	*Call*	*Music*	*Description*
1	ALL INTO the CENTER and BACK	*(4 Bars)*	All walk three steps forward and back to place.
2	CIRCLE LEFT	*(4 Bars)*	All join hands and circle to the left seven steps, stop, and . . .
3	CIRCLE RIGHT	*(4 Bars)*	As above, circling to the right to own position.
4	DUCK FOR the OYSTER	*(4 Bars)*	Caller's Couple lead to the Couple on their right and they join hands in a circle. Couple Two make an arch. Couple One walk under three steps and then back out.
5	DIVE FOR the CLAM	*(4 Bars)*	Couple One now make the arch, Couple Two walking under three steps and back.
6	NOW the ONE From the HAPPY LAND, and LEAD ON TO the NEXT	*(4 Bars)*	Couple Two again make the arch and Couple One pass under to the next Couple.

After each Couple have followed up in turn, a new figure is called such as: LADY AROUND THE LADY, GENT AROUND THE GENT, DO-SI-DO OPPOSITES, DO-SI-DO PARTNERS, or any call in the book where two Couples are ACTIVE. A Grand Right and Left may be used after each completed figure.

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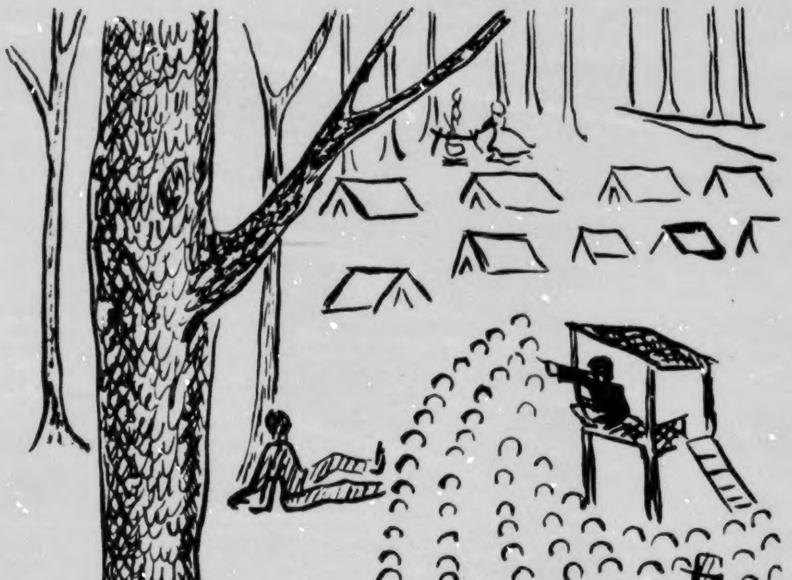
*Taken from: Honor Your Partner, Ed Durlacher, Crown Publishers, Inc. 1949, page 165.

RELIGION


Lois Hammer

Camp Meeting

SUBJECT AREA: Social Studies

ACTIVITY: Religion in Appalachia

GRADE LEVEL: 6-8

OBJECTIVES:

1. Identify the characteristics of Appalachian religion.
2. Recognize the multiplicity of Protestant groups and sects.
3. Indicate that each group varies significantly with regard to doctrine and ritual.
4. Draw conclusions from a list of statements about religion in Appalachia.
5. Given examples of religious activity in Appalachia, match with identified characteristics of the religion in general.

MATERIALS: pencil, paper, handout

PROCEDURES:

1. According to Cratis D. Williams, "The most significant single trait to mark all mountain communities is the essential non-conformist quality of the religious views." (p. 51 "Who Are the Southern Mountaineers?") Indicate to the students that not only are many different Protestant groups represented in the Appalachian region (among them Lutheran, German Reformed, Quaker, Mennonite, Dunkard, and Presbyterian), the most common of these groups, the Baptists, are represented by many different branches including: American Baptists, Primitive Baptists, United Baptists, Duck River Baptists, Southern Baptists, Separate Baptists, Old Regular Baptists, Two Seed in the Spirit Baptists, Freewill Baptists, Missionary Baptists. Many other religious folks worship in one room churches that do not belong to any specific groups and act independently of all other churches. These are often called Holiness churches.

2. Ask students if they are familiar with any of the above mentioned churches, if they belong to any of the above, or if they have visited any of them. If so, students may wish to answer questions about beliefs or rituals. Since this is a sensitive area, the teacher should use discretion and know his students so as not to embarass or offend anyone. Students if interested can research these various denominations and report to the class on the beliefs and dogma of any or all. It is important to note that there are differences in each.

3. Ask students to practice their alphabetising skills by listing the churches in alphabetical order under the topic Some Churches Found in Appalachia.

4. Indicate to the students that there are many differences of belief among the church-going people of Appalachia. Some religions believe in the devil, others do not. Some churches believe that one can speak directly to God, others do not. Some churches are located in private buildings, others can be found in stores, old abandoned school houses, or as one room frame churches. It is said that religion in the mountains is very serious business, even for non-church members. Religion and religious aspects of Appalachian life cannot be generalized for all people of the area.

5. Keeping the above in mind, B.B. Maurer has isolated five very general characteristics of mountain relition in an article titled, "*Mountain Heritage*." Ask students to identify these characteristics by matching them with specific behavior as shown below:

FILL IN THE BLANK WITH THE LETTER THAT MATCHES STATEMENTS OF BEHAVIOR WITH CHARACTERISTICS.

1. __D__ Religion in the mountains of Appalachia is an intensely personal relationship with God.

2. __B__ Mountain people have a sense of independence built upon the security of God's love.

3. __E__ With the help of their religion, mountain people are able to withstand hardship and privation.

4. __A__ Their religious heritage helps mountain people to accept people as they are.

5. __C__ Joy in worship is a characteristic of the religion of mountain folk.

A. "A person as a child of God is valued for himself as a human being. The color of his blood, achievement, pedigree, shades of his past or economic status, notwithstanding,...(a person is taken as he is now)." From "*Mountain Heritage.*"

B. Because of the feeling that they were children of God, mountain people develop a sense of self-importance and worth as individuals. Because of their trust and reliance in God, they were free to act in ways that might not show a dependence on others for their security.

C. "...the face beams the radiance of happiness in the Lord, and the bouyant heart rejoices. Foot stompin', hand clappin', and whooping it up are all part of ... our religious heritage." (From *Mountain Heritage*")

D. They knew Him, talked with Him, walked with Him, and looked forward to spending eternity with Him.

E. "Material possessions and comforts are few, but their faith was a tower of strength in sustaining them." (*Mountain Heritage*).

6. The following statements are true about different churches in the Appalachian region. Read these or reprint them for the students. Then ask the students to indicate which conclusions can be drawn about religion in Appalachia.

   1. Some religions in Appalachia believe in totally separating the world from the church. These folks do not believe that the church should be involved in things like urging the passage of environmental protection bills, anti-drunk driving legislation, etc., even though the members may agree with the ideas in these laws.

   2. Some religions in Appalachia believe that it is already determined (pre-destination) which souls are saved and which are damned.

   3. Some religions believe that we have a free-will and can determine our own fate. We can all be saved if we live according to the proper way.

   4. Some religions believe that the road to salvation is accomplished by a Baptism that includes total immersion in water.

   5. Some religions believe that Baptism alone will not grant salvation.

   6. Some religions in Appalachia do not approve of the use of musical instruments in their service.

   7. Some religions in Appalachia believe that we are responsible for the lives of our neighbors and should care for them and help them to hear the (Word).

   8. Some folks in Appalachia believe that God is with them daily. He speaks to them and helps them with their everyday lives.

   Based on the above statements, indicate by a check mark which of the following conclusions can be fairly drawn.

   ________ Most religious practices in Appalachia are very much alike even though people attend different churches.

   ___✓___ Different churches have different views on the importance of Baptism.

   ___✓___ People in Appalachia do not agree on the role of the Church in the day-to-day lives of its members.

________ All churches in Appalachia pretty much agree that you can determine your own salvation or damnation.

___✓___ There are a lot of different beliefs in Appalachia about religion, but it seems that a belief in God is a very important part of many people's lives in that region.

7. The following is an example of only ONE specific religion in Appalachia. Keeping in mind that there are many different religions and religious practices there, ask students to read the following:

As spoken from OUR APPALACHIA edited by Laurel Shackelford and Bill Weinberg by Luther Addington:

"...the regular Primitive Baptist was the predominating religion in Scott County, Va., the area I grew up in. It was a way of life of the people in my vicinity. Most people belonged to the church in order to be considered an upstanding equal in the community. To be excluded from the only group that was really meeting and had any influence in the community was right much of a jolt to anyone. ...The Primitive Baptists served as a welding focus for the people in those communities. It was a place to come together. The services were set once a month as a rule. Usually they met of a morning: they'd have their service about ten o'clock, and it would start with singing. Some one person would "line" the song. That is, he would read one line. Everybody would sing that. Then after the singing there would usually be a prayer, most often by the pastor, and then after that he preached. If there was one preacher (it would end) about twelve-thirty or one. Sometimes an extra preacher would come in and it would be longer. ...After the preaching there would come the business part. 'Assemblying in love and fellowship.' After the business meeting was over people would linger and visit with each other for a long time. One fellow would maybe tell the other how his corn crops were coming along and what was going on in the community. They pretty well found out what others were doing that way.

Once a year there would have an Association, or the annual meeting, and they'd have dinner on the grounds. The Associations were held first at one church then another. There were five or six churches and a whole bevy of preachers.

...I can remember if somebody died in the community they'd always go to the church and tap that bell as many times as there were years in the person's life. About a year after the death they'd always have a Memorial Service. Of course, they'd have a service when the person died and it was usually a sermon.

...Every church had a moderator. He could be a preacher, or he could be a regular member. He would "open the doors" as they called it. There were two reasons to open the doors of the church; to find out whether there were any people being charged with misconduct in the community; or whether there was anybody who wanted to join the church. The parlance of the church was a 'reference.' Are there any references? They would say when they opened it, 'Are all in love and fellowship?' And if there were no voices to the contrary, that meant they were all in love and fellowship with each other. (If there were people who were not in fellowship and love according to the author, a committee might set up to investigate a complaint on a neighbor. If that neighbor were found to have done wrong, he might be asked to repent and seek forgiveness. Such acts as drunkeness, or improper conduct were brought to the attention of the church members. If the person apologized he was forgiven. Repeated violations would lead to being 'excluded from the church.' To show how strict they were, they tried a woman who had come to church pregnant. She was excluded from their fellowship for not knowing any better than to come to church in that condition.

(...Preachers were not paid as a rule. Most were farmers who received a calling. They might be given money or goods by church members as a donation, but they were not paid a salary.)

(...Preachers did not go to a Divinity school. They felt inspired to preach. If they wished to be a preacher in a certain church a group of members would interview that person to see whether or not he qualified. He would be asked questions about God and the nature of man. If his responses were deemed appropriate, he would be asked to preach for the church.)"

1. Explain the term "lining a song." Why might it be necessary for a church group to sing in this fashion?
2. How often and how long were services in session?
3. What evidence in the story would indicate that this church cared very much how its members treated each other?
4. How did one become a preacher in this church?
5. What was a "reference"?

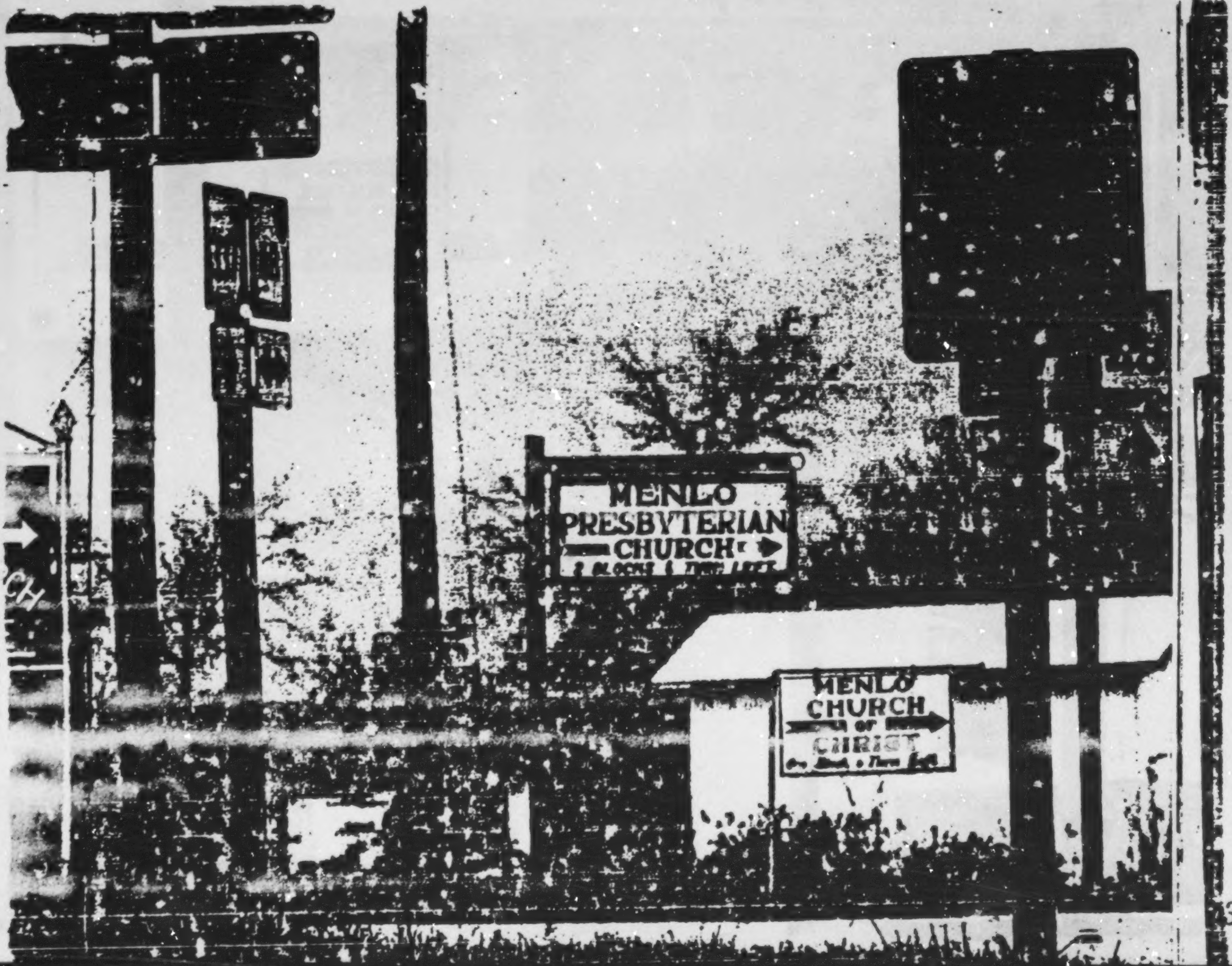
Ask students to write a short essay in which they compare the practices of the Regular Primitive Baptists with a church they may have attended. Or students could investigate the practices of common churches in their neighborhood and compare them with the Regular Primitive Baptists.

THERE ARE MANY DIFFERENT CHURCHES IN APPALACHIA. SEE HOW MANY YOU CAN FIND IN THE WORD SEARCH BELOW. USE THE WORD BANK AS AN AID.

B L R B O N A R E H T U L A
N A S U R A R E F O R M E D
O L P I D R A K N U D L E N
R A K T L O U A E M K A E V
C N O E I C I U Y L D S T S
I R B R T S E Q S L A K K A
T S I D O H T E M L A U L S
P R E S N C L S R A C I E I
E L E T I N O N N E M M I C
P R E S B Y T E R I A N K E

Webster Baptist Church

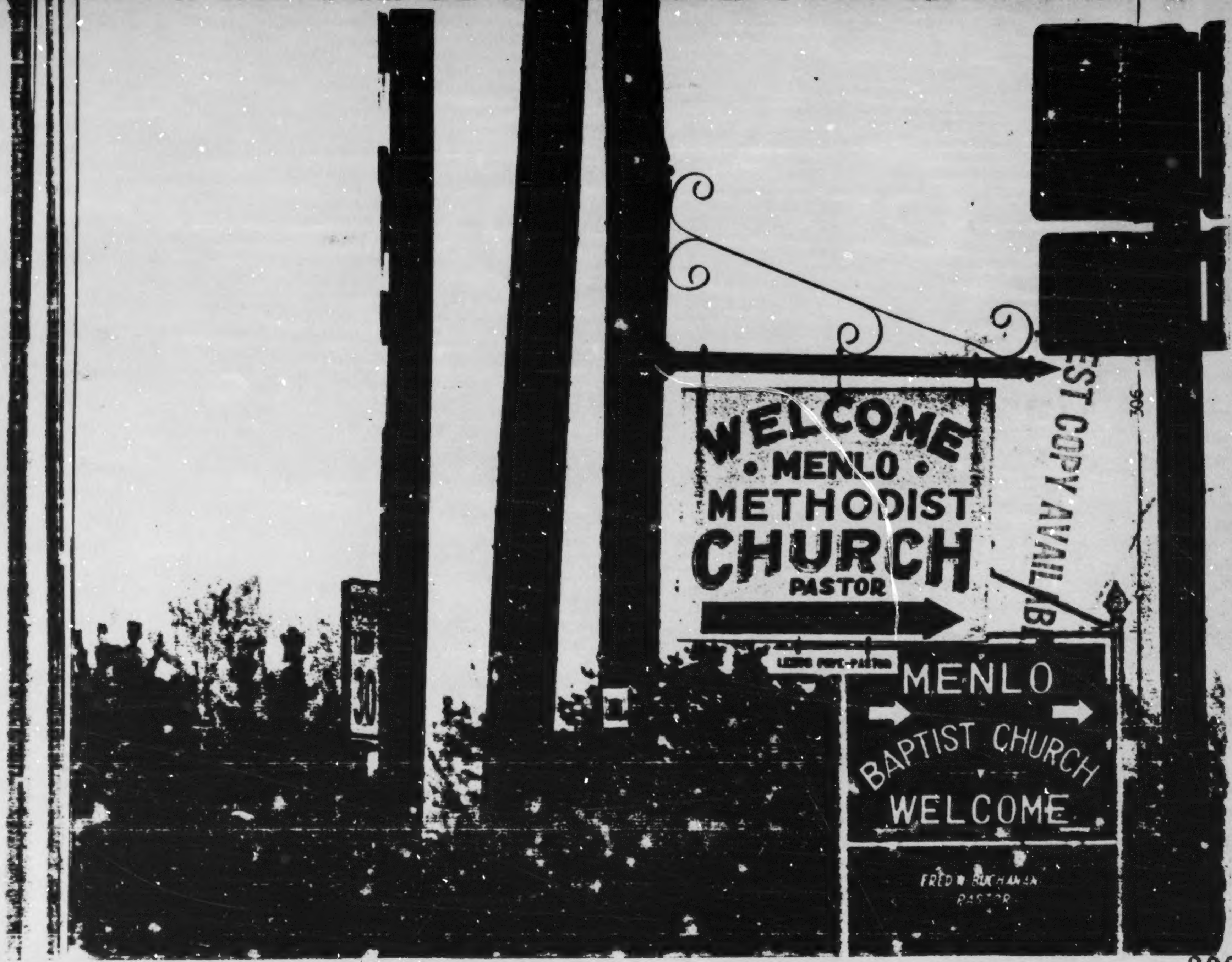
WORD BANK: METHODIST, LUTHERAN, QUAKER,
BAPTIST, PRESBYTERIAN, REFORMED,
MENNONITE, DUNKARD


MENLO
PRESBYTERIAN
CHURCH
2 BLOCKS & TURN LEFT
MENLO
CHURCH
OF
CHRIST
One Block & Turn Left
CH

305

329

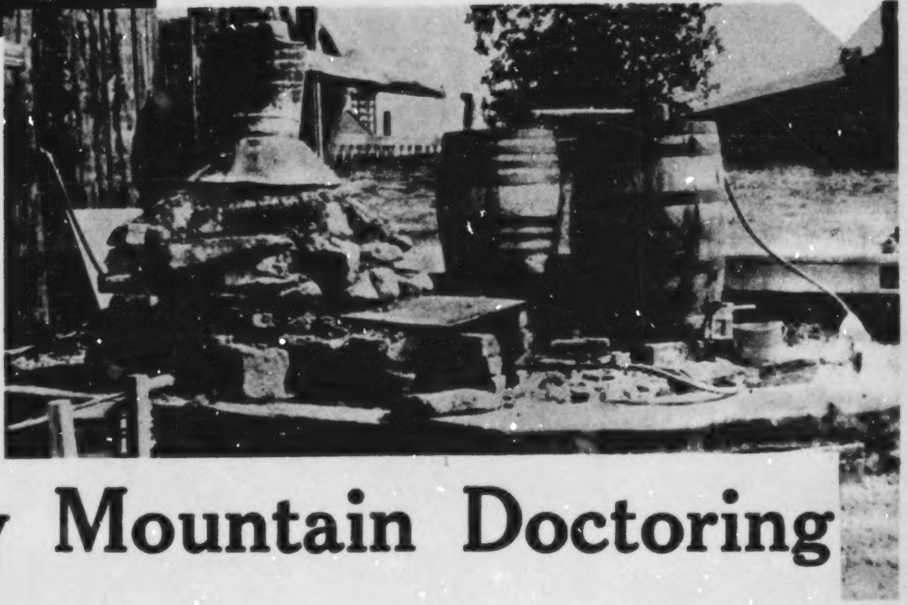
330


WELCOME
MENLO
METHODIST
CHURCH
PASTOR
LEWIS POPE-PASTOR
30
MENLO
BAPTIST CHURCH
WELCOME
FRED W BUCHANAN
PASTOR

EST COPY AVAILAB

COMMUNITY WISDOM

“MAKE OUT” & “GET ALONG”



Old Timey Mountain Doctoring

SUBJECT AREA: Appalachian Wisdom

ACTIVITY: Students will be able to list some commonly held wisdom of Appalachian people.

GRADE LEVEL:

OBJECTIVES: Students will be able to:

1. write a short paragraph describing some wisdom regarding the curing of an illness that is known to their family.
2. list at least five areas, other than illness which families pass information on informally.
3. describe some characteristics of both formal and informal education and describe the importance of each.

MATERIALS: paper, pencils, handout, "Formal and Informal Learning Inventory"

PROCEDURES:

1. Students will read the handout on formal and informal learning.
2. To further clarify have student categorize each of the activities listed in the Formal and Informal Learning Inventory. Discuss the answers. Have students describe formal and informal learning situations.
3. Have students write a paragraph describing how their family members might cure some minor illness without the use of drugs. Each student should share their paragraph comparing remedies. Are there any ingredients common to home made remedies?
4. As a class brainstorm a list of categories of information families pass along. Some examples might be:

    - -family history
    - -amusing anecdotes about family members
    - -information on sex
    - -information on raising children; discipline, toilet training, feeding, etc.
    - -information on special family hobbies
    - -values

FORMAL AND INFORMAL LEARNING INVENTORY

People learn in a variety of ways. Young children learn by imitating older children and adults. Older children learn in school and from family and friends. Adults learn from each other and from reading. There are many ways to learn.

Some of the most valuable things we learn we learn outside of school. Schools generally give us the tools (like knowing how to read) that will allow us to keep learning after we graduate. Things we learn in schools and special classes are called formal learning. Formal learning means that there is a person who is the teacher, whose main function is to teach a skill, and a group who is learning, the class.

Let's take the example of learning to bat. You might join a special recreation program which is just for learning to play baseball. A teacher or coach would instruct all the boys and girls and would have them all practice. Then the teacher would evaluate each player and tell them how they did and what they should do to practice. That is formal learning.

You might, however, be playing baseball with your friends and you may have just struck out. A friend comes up and says, "Say, I've been watching you bat and it looks like you'd have better control if you didn't choke up on the bat so much, and watched the ball more closely." The next time you went to bat you watched the ball carefully and didn't choke up on the bat. You got a nice clean hit. You also had some informal learning. Generally we can say that formal learning is structured and informal is not.

Families informally teach children hundreds of things: manners, how to talk, walk, bathe, put toys away, go to the toilet, feed themselves, make their bed, say prayers, cross the street safely, etc. All families have ways of doing things which they pass on to their children. Remedies for minor illnesses abound. Rub a potato on a wart to get rid of it. Drink lemon and honey for a sore throat, and dozens more. Besides remedies for warts and sore throats, families informally teacher their children the family's history, funny stories about family members, songs, poems, and rhymes and how to make crafts family members do.

To help you think more about formal and informal learning fill in the following chart.

Answer these questions:

1. Can some things be learned formally and informally? Name some.
2. In your opinion do most people learn more things formally or informally? Why?
3. Which do you like best? Why?
4. At home tonight ask an adult what was the most important thing they learned in their life. Did they learn it in school?
5. Make a list of three things you want to learn. Which will you learn formally? Which informally?

ACTIVITY	FORMAL	INFORMAL	WHO/WHERE
examples:			
Learning to Bat	X		coach at the rec center
Learning to Dance		X	a friend in her basement
Learning to throw a ball			
Learning to put together a model car			
Learning to drive a car			
Learning to fly a kite			
Learning to read			
Learning to type			
Learning to cross the street			
Learning manners			
Learning to sew			
Learning algebra			

SUBJECT AREA: Appalachian Wisdom

ACTIVITY: Students will be able to list some commonly held wisdom of Appalachia

GRADE LEVEL:

OBJECTIVE: Students will be able to give at least three examples of Appalachian ways and wisdom.

MATERIALS: handout, pencils, paper, Foxfire books

PROCEDURES:

1. Review handout with students.
2. Discuss with students things their families do by hand.
3. Have students speculate about why someone would want to cut a tree down and make a chair by hand from the wood.
4. Have students share and explore their own feelings of accomplishments when they make things.

(OPTIONAL)

5. Have students break into small groups and look through copies of Foxfire. Each group should choose an interesting section of their volume and report on it using quotes from the book.
6. Discuss with students how the instructions were given. Were they clear? Were the people interviewed "good teachers?"

Appalachian people learn many things in school just as people from other regions of the United States. But some things Appalachian people know how to do because they were taught informally by their families or neighbors. Today these things are considered very important. Many people are going to Appalachia and writing down the things these people know. One of the most famous books written about Appalachian ways is called Foxfire. There are seven Foxfire books. Each book is completely written and illustrated by high school students. Any photographs used in the books are also taken by students.

The Foxfire books, and other books and magazines like them, share information learned informally by people in Appalachia with people all over the United States and the world. As cities grew in size and people stopped making their own toys, cloth, nails, chairs, musical instruments and brooms, knowledge of how to make these things was not passed on to younger children. Soon the people in cities no longer knew how to make the things that all families needed. They simply went to the store and bought them.

Many people are interested even today in having things that are handmade. These people looked around to find out how people made things like baskets, dulcimers, wooden flowers and quilts. There were very few people left who knew how to do these things.

The Appalachian mountaineers were very proud of the beautiful handmade articles they still produced. They continued to teach their families and neighbors how to do things by hand. Informally this information was passed along and today it is being shared with people thousands of miles away.

People read books like Foxfire because they want to learn how to make things themselves. They enjoy the same satisfaction and feel the same pride in their work as the Appalachian people do. Some of the things you could learn to do by reading Foxfire are how to:

1) take care of chickens, cats, cattle, dogs, geese, hogs, horses and sheep
2) make a banjo or a dulcimer
3) tan hide
4) churn butter
5) hunt for ginseng
6) dry apples
7) make applesauce
8) cure asthma
9) quilt
10) raise a barn
11) keep bees
12) pickle cucumbers

and dozens and dozens of other things.

SUBJECT AREA: Social Studies

ACTIVITY: Reading a Table to compare Poverty Levels

GRADE LEVEL: 6-8

OBJECTIVES:

1. Students will read a table to gather information.
2. Students will compare statistics on poverty levels in Appalachian states with Michigan and the U.S. as a whole.
3. Students will note that the number of poor people in Appalachian states has been and continues to be large especially in comparison to the U.S. as a whole.
4. Students will note that the number of people considered poor in the Appalachian states has dropped.

MATERIALS: paper, pencils, handouts

PROCEDURES:

Indicate to the students that every ten years the U.S. government conducts a census to find out about the people who live in our country. The Bureau of Census then puts the information into various categories such as the number of people in each state by population, ethnic group, income level, etc. This information is of great help to the government when it determines how and where federal monies are to be spent. The table that the students will read is on the number of poor people in the U.S. Five Appalachian states, Michigan , and the U.S. as a whole have been selected for comparison. The information was compiled from the 1970 census and published in the 1979 Hammond Almanac.

Point out that the number like 3,123 in the table really stands for 3 million, 123 thousand.

A TABLE COMPARING POOR PEOPLE IN APPALACHIAN STATES WITH MICHIGAN AND THE UNITED STATES

	Poor People in Thousands		Total Pop. in Thousands	% Poor to Total
STATE	1959	1969	1969	
KENTUCKY	1,137	718	3,458	21%
MICHIGAN	1,216	819	9,129	9%
TENNESSEE	1,374	836	4,299	19%
NORTH CAROLINA	1,796	996	5,525	18%
VIRGINIA	1,164	691	5,135	13%
WEST VIRGINIA	637	380	1,859	20%
UNITED STATES	38,682	27,125		12.3%

(The figure for the entire state of Virginia is considered to be lower because many people in Northern Virginia work for the U.S. government in Washington.)

In 1959 the 6,108 poor people in Appalachia (the above five states) measured 16% of the total poor in the United States. In 1969 the total of 3,621, 000 Appalachian poor had dropped to 13% of the U.S. total.

1. Are any of the Appalachian states below the U.S. average for percent of poor people compare with total population?
2. In which state has the number of poor people gone down the most?
3. The number of people in Michigan is only 9% of the total population. Do you think it has remained that low. Explain.
4. Which state has the greatest percentage of poor people over 12.3%?

RECENT CHANGES

WOMEN
MINERS
CAN DIG IT
TOO!

SUBJECT AREA: Social Studies

ACTIVITY: Reading about changes in Appalachia and locating information.

GRADE LEVEL: 6-8

OBJECTIVES:

1. To list some ways in which Appalachia is changing.
2. To identify some of the forces which are causing major changes in Appalachian life.
3. To read for information and detail.

MATERIALS: paper, pencils, handouts

PROCEDURES:

1. Indicate to the students that they are going to read about a place called Appalachia. Locate the area on a map and point out the five major states of Appalachia (Kentucky, Tennessee, West Virginia, Virginia, and North Carolina). Note that this area was part of the country that was at first considered a wilderness. After people like Daniel Boone led settlers there, it was populated by rugged pioneers who were very independent. This tradition of Independence was passed on to later generations.
2. Read the handout Changes in Appalachia.
3. Ask students to answer the following questions.
    A. Check the statments which indicate a positive change in Appalachia.

        ________ Tourists are descending on parts of Appalachia.

        ________ Millions of extra tons of coal are being mined.

        ________ Coal mines often have unsafe working conditions.

        ________ Laws are passed which force companies to reclaim land that they mine.

        ________ Few women are working in the mines.

        ________ The TVA helps to prevent floods.

        ________ 13% of the population of the U.S. poor live in Appalachia.

        ________ Many miles of new roads have been built.

B. Go over the statements that students checked. Ask them if these changes could cause problems and speculate what they might be. For example, building roads bring jobs, but could spoil the scenic beauty and result in littering. Coal mines bring jobs, but are dangerous and strip mining also spoils the natural beauty of the land.

C. Ask students to match the term with its function:

1. Appalachian Regional Commission ________________
2. Tennessee Valley Authority ________________
3. United Mine Workers ________________
4. Blue Ridge Parkway ________________

a. Organized in 1933 to control floods and bring electric power to Appalachia.

b. Organized to protect workers from unsafe conditions.

c. Organized to help direct federal monies to areas-of-need.

d. Organized to attract tourists to national parks and for campers.

D. Ask students to list five areas where money was spent under the direction of ARC.

CHANGES IN APPALACHIA

Appalachia is an area of many contrasts. While it is rich in scenic beauty of its mountains and valleys, its people made up over 13% of the nation's poor in 1970. While it is rich in coal, a necessity for America's energy future, mining can be a dangerous job that leads to illness, disability, or even death. While the people are rich in tradition and custom, their ways of living have often caused them to be isolated, lacking in life's necessities, and misunderstood. As the U.S. moves into the 21st century, Appalachia begins to make changes.

Because Appalachia has such wonderfully scenic beauty, many Americans from all over the country have been drawn to this area. Tourists are hiking on the Appalachian Trail, camping along the Blue Ridge Parkway, and visiting the dams and resorts along the TVA. People from all over the world are coming to the Knoxville, Tennessee area for the 1982 World's Fair. Tourism is helping to attract millions of people to Appalachia creating not only a money making industry, but exposing the people and the area to Americans from all over the country.

With the coming of the energy crisis, the dependence on foreign oil has made coal rich Appalachia an even more important section of the U.S. In 1960, 420 million tons of coal were mined from the Eastern U.S. (mostly from Appalachia). By 1980 that figure had risen to over 590 million tons per year. Deep coal mining can often be a dangerous job. The United Mine Workers has been fighting to help people who work in mines get safer working conditions. They have focused the nation's attention on the black lung disease afflicting many coal miners and on other unsafe conditions. This has brought improvements. Coal companies find it cheaper to strip mine coal, but this creates a new problem of destroying the land. Since 1965 laws have been passed which require the companies to reclaim, or restore, the land as nearly as possible to its natural state.

The United Mine Workers has also been in the forefront of the Civil Rights battle in America. In fact some early locals in West Virginia had a policy whereby a native born white, a black and an immigrant would each hold one of the elected offices (president, vice-president, secretary-treasurer). In 1973 there were no women coal miners, (partially because a superstition existed which said women were bad luck in mines). By 1979, 2574 women were earning their living mining coal. In addition, they have become active in the union arguing for safer conditions in the mines.

When Americans settled in the Tennessee Valley area, they removed many trees to clear farmland and build homes. Little did they realize that these trees helped to prevent flooding of the Tennessee River. To prevent the destruction of much private property, to insure the safety of millions of people, to encourage economic recovery, and to better the living conditions of the people of Appalachia, Franklin D. Roosevelt got Congress to create the Tennessee Valley Authority in 1933. The TVA has built dams to control floods, created electric power, deepened the rivers for shipping, planted new forests and preserved existing ones, and developed cheap fertilizers. The TVA uses 100 kilowatt hours of electricity a year, 65 times as much power as it used in 1933.

When John F. Kennedy was running for the Presidency during 1959, he was greatly saddened by the poor living conditions of many people in Appalachia. He promised to do something about it when he was elected. He died before a program could be fully developed. His successor, Lyndon Johnson, helped create the ARC (Appalachian Regional Commission) in 1965. The ARC had helped to construct 1200 miles of trunk highways with an additional 760 miles on the drawing boards by 1973. The roads helped the poor by creating some new jobs and helping them to commute to better paying jobs some distance from their homes. Other ARC funding went into vocational education, higher education, hospital facilities, nursing homes, mental health centers, libraries, child development programs, and mine area reclamation projects. It was the job of the ARC to direct federal monies to the areas of greatest need.

In the last twenty years in the Appalachian area the number of people at the poverty level has decreased... as has the number of people with less than a fifth grade education. Tourism, mining, and other federal projects have increased the standard of living for many people living in Appalaichia.

SUBJECT AREA: Social Studies

GRADE LEVEL: 6-8

ACTIVITY: Using graphs to study about education in Appalachia.

OBJECTIVES:

1. Students will study about bar graphs.
2. Students will answer questions related to bar graphs.
3. Students will note the changes in educational levels in Appalachia and will draw some conclusions about educational growth.

MATERIALS: paper, pencil, handouts

PROCEDURES:

1. Review the following information about bar graphs with students. A bar graph uses bars of various lengths to compare different amounts. The title of the bar graph tells what is being compared . The line that runs along the bottom of the graph is called the horizontal axis. The line that runs up and down the left side of the graph is called the vertical axis. Labels explain what each axis shows. The key helps to explain different bars in complex bar graphs.

2. Refer to graphs A, B, and C, and answer the following questions.

   A. In graphs A and B the horizontal axis indicates (pick one)

      a. the number of years spent in school
      b. the number of persons in each grade level
      c. the percent of the population involved in education

   B. The vertical axis in graph C indicates (pick one)

      a. the percent of students enrolled
      b. the number of years education completed
      c. the state with each level of attainment

   C. Graphs A and B compare the people of Appalachia with (pick one)

      a. the rest of the people in the United States
      b. the people of the Rocky Mountain area
      c. the people of certain other states

D. All of the information was obtained from ____________.

E. Indicate true or false.

a. T There were fewer people with less than a fifth grade education in Appalachia in 1970.

b. T The increase in the number of college educated people in Appalachia was greater than the increase for the balance of the United States from 1960 to 1970.

c. T According to graph A, the percentage of people with high school education was about 10% less in Appalachia than in the rest of the United States.

d. F Graph C shows that the Appalachian states have achieved a nearly equal level of education with the rest of the United States.

(At this point it would be interesting to note that the reason for the much higher grade level in Virginia is because, according to census reports, many of the people of Northern Virginia are government employees who work in Washington and live in Virginia.)

3. Ask students to speculate about educational levels and problems this may present to the people of Appalachia.

A. Has education begun to catch up in Appalachia with the rest of the United States? *(Yes a bit)*

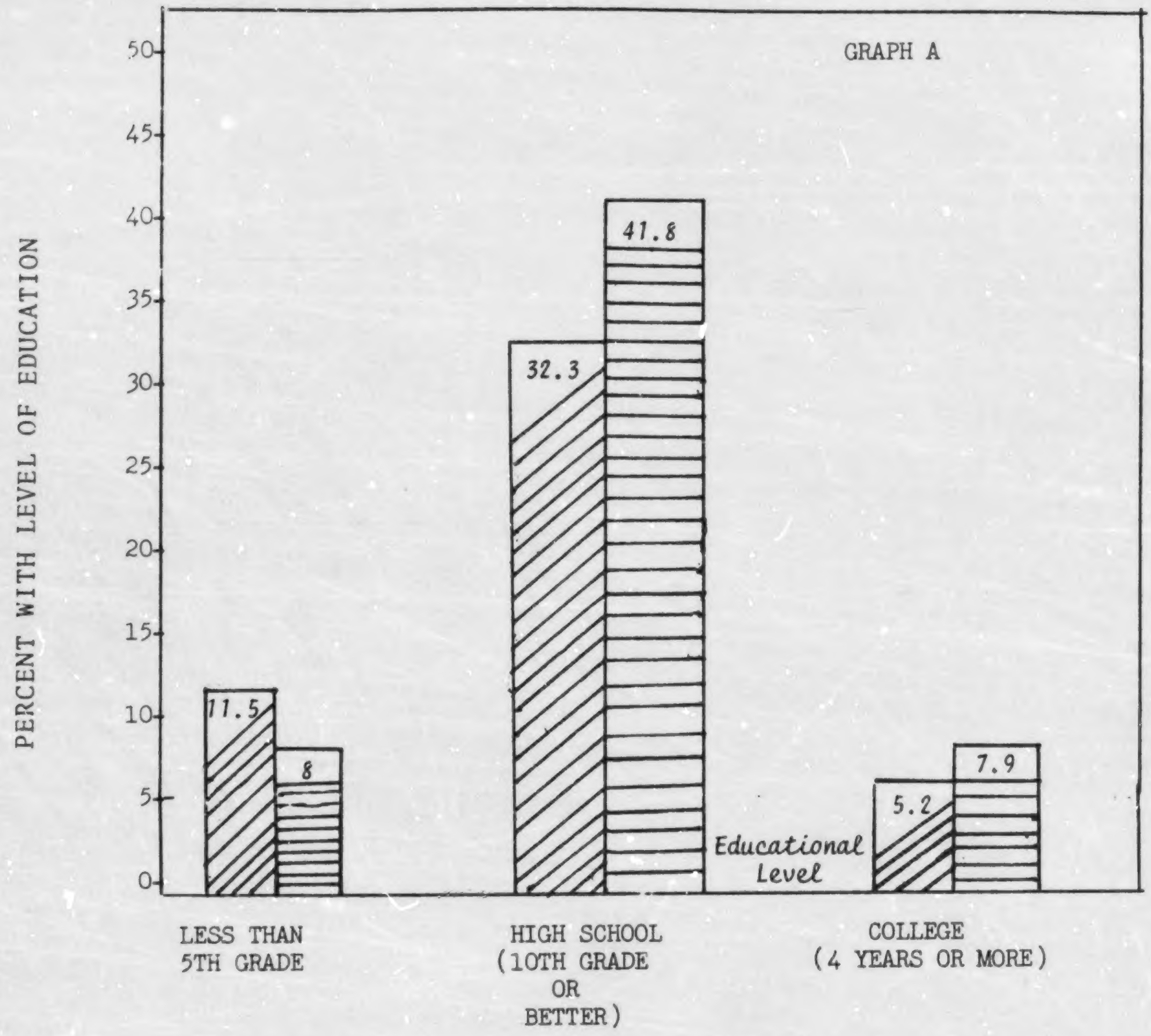
B. What problems would low educational levels present? *(High degree of people employed in non-skilled labor and as a result, high unemployment, poverty levels, etc.)*

C. Indicate to students that a person with less than a fifth grade education is considered functionally illiterate. What problems would these folks encounter in day to day living? *(Reading contracts, signs, documents, insurance and credit card policies, etc.)*

D. What could be done to increase educational levels in Appalachia?

EDUCATION IN APPALACHIA VS. THE BALANCE OF THE UNITED STATES

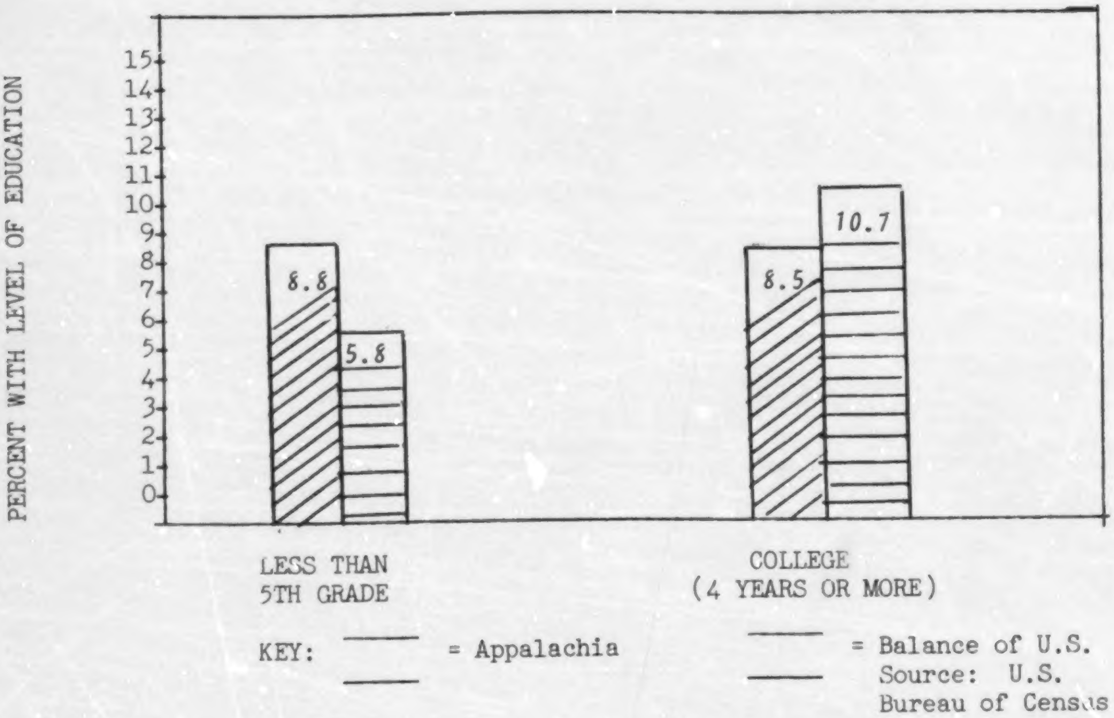
[Persons 25 years old in 1960]



KEY: ▨ = Appalachia ☰ = Balance of U.S.

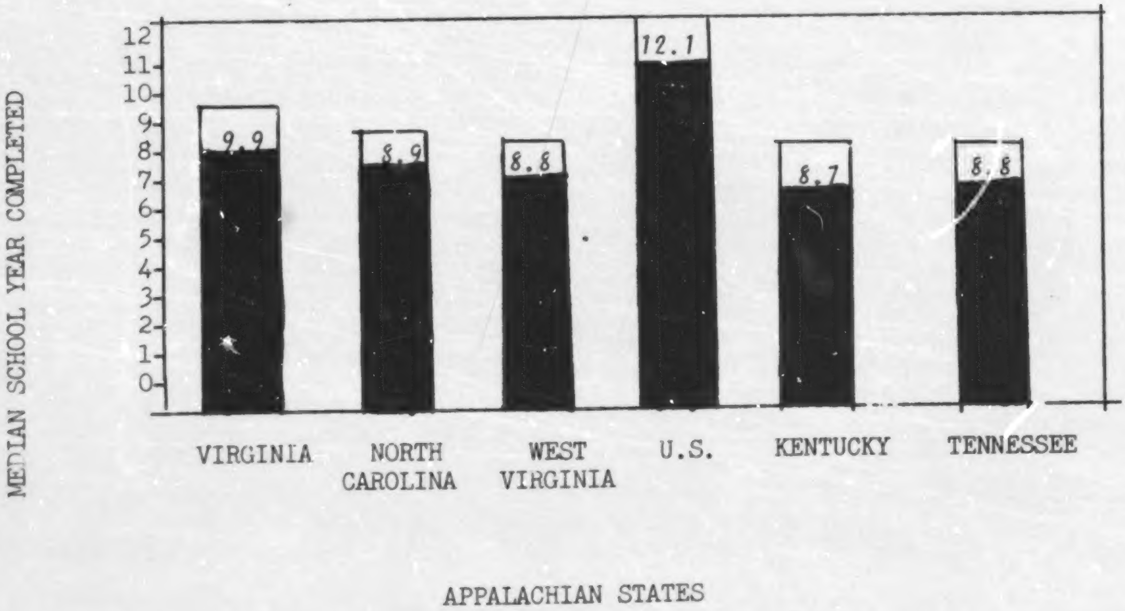
Source: U.S. Bureau of Census

EDUCATION IN APPALACHIA VS. THE BALANCE OF THE U.S. (1970)

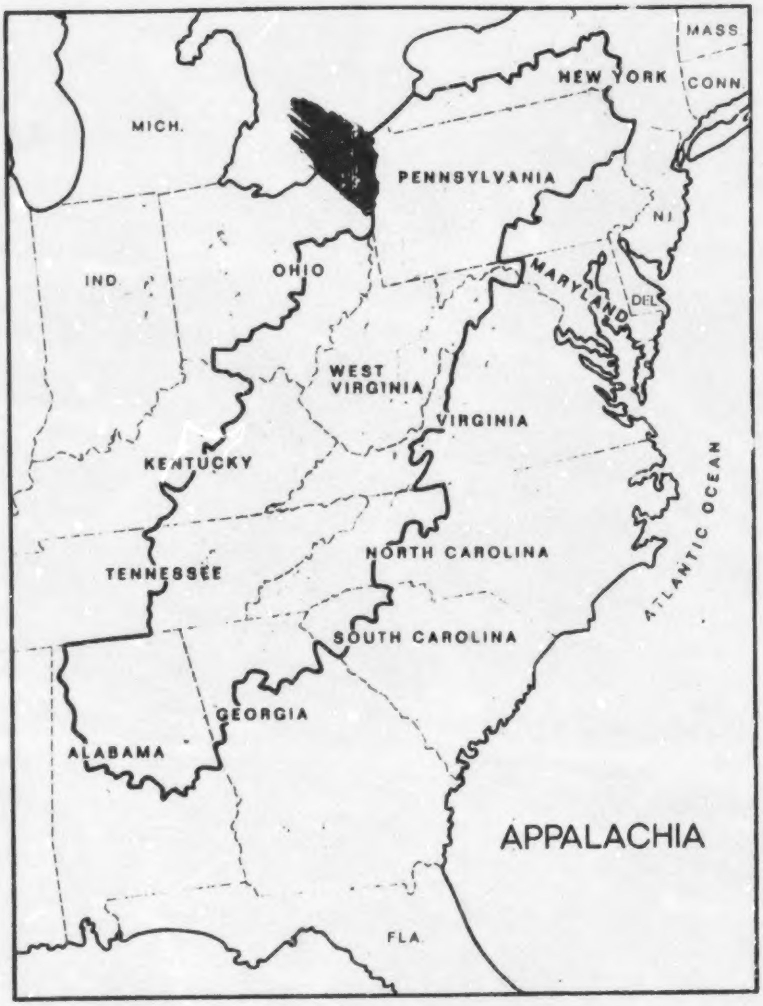


Source: U.S. Bureau of Census

EDUCATION IN APPALACHIAN STATES VS. U.S. (1970)



Source: U.S. Bureau of Census


MASS
NEW YORK
CONN
MICH.
PENNSYLVANIA
NJ
IND.
OHIO
MARYLAND
DEL
WEST VIRGINIA
VIRGINIA
KENTUCKY
ATLANTIC OCEAN
NORTH CAROLINA
TENNESSEE
SOUTH CAROLINA
GEORGIA
ALABAMA
APPALACHIA
FLA.

The Southern Appalachian Region includes some 80,000 square miles in North Carolina, South Carolina, Tennessee, Kentucky, Georgia, Virginia, West Virginia, and Alabama. The United States Government Appalachian Regional Commission Report of 1965 also includes certain counties of Ohio, Pennsylvania, New York, and Maryland to enable those states to take advantage of federal aid grants, but it is the southern region, the subject of this book, that is most commonly designated Appalachia

SUBJECT AREA: Social Studies

ACTIVITY: Matching Information about Appalachia

GRADE LEVEL: 6-8

OBJECTIVES:

1. To give students information about three major Appalachian tourist attractions.
2. To give students practice in matching details to specific terms.

MATERIALS: handout, paper, pencil

PROCEDURES:

Ask students to read the information about the Appalachian Trail, the Tennessee Valley Authority, and the Blue Ridge Parkway. Then have students fill-in the blanks with the one term (Appalachian Trail, Blueridge Parkway or TVA that best fits the statement.

1. Connects Shanendoah National Park and Great Smoky National Park. ____________________

2. Was the creation of Franklin D. Roosevelt. (Two answers)

____

____

3. Worked on during the 1930's. (All three)

____

4. Provides more than 100 billion kilowatt hours of electricity per year. ____________________

5. Helps to control yearly flooding. ____________________

6. Is a foot-trail for recreation of hikers and campers.

____

7. Is about 2,050 miles long. ____________________

8. Provides places for the observation of crafts.

____

9. Has created many water reservoirs that are used for recreational purposes. ____________________

10. White paint blazes are used to mark the way.

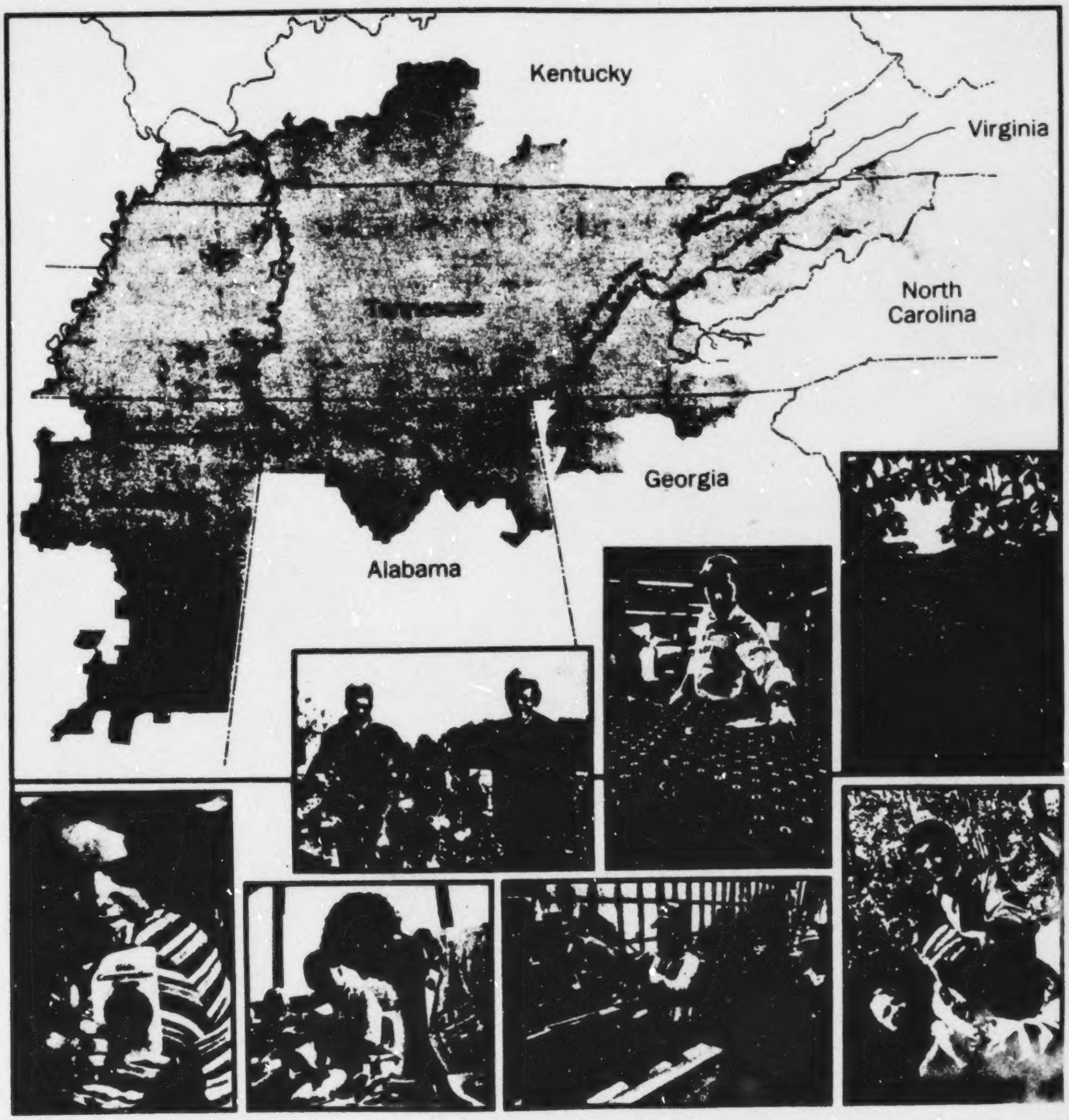
____

APPALACHIAN TRAIL, an extensive foot-trail for the recreation of hikers and campers that runs generally through the wilderness along the crest of the Appalachian Mountains near the Atlantic Coast of the United States. It is about 2,050 miles (3,300 km) long, traversing 14 states from Mount Katahdin in Maine to Mount Oglethorpe in Northern Georgia.

The idea for the Trail can be traced to an article published in October 1921 by Benton MacKaye, forester, author and philosopher, of Shirley Center, Massachusetts. The Trail was completed in 1937 with subsequent minor deviations of route. As a route for foot travel only, it is the longest marked path in the world. With the exception of National and State forests and parks traversed, the Trail is mainly on privately owned land by consent of the owners. To be continuous, the Trail sometimes follows existing roads in crossing valleys from one ridge to another, but such roads constitute a negligible fraction of the Trail mileage. For the marking of the Trail route itself, white paint blazes on trees and rocks are used along with a few board signs, giving directions, distances, and termini. General maintenance and improvements to the Trail are undertaken by local outdoor clubs and other interested organizations. Under normal conditions and at a normal pace a hiker can walk the entire Trail in about four months' time.

From Colliers Encyclopedia

TVA: An Agency for Regional Development


Kentucky
Virginia
Tennessee
North Carolina
Georgia
Alabama

Tennessee Valley Authority (TVA), is a federal corporation that works to develop the natural resources of the Tennessee Valley. Congress created TVA in 1933 and gave it the overall goal of conserving the resources of the valley region. Congress also directed TVA to speed the region's economic development and, in case of war, to use the valley's resources for national defense.

Beginning in colonial times, the valley's forests had been cut down for lumber or to clear the land for farming and mining. The roots of trees and shrubs had held the soil in place and absorbed moisture. But when the forests were removed, the water ran off the land, carrying the topsoil with it. Farming became impossible, and flooding rivers caused loss of life and property.

Through the years, TVA has built dams to control floods, create electric power, and deepen rivers for shipping. It has planted new forests and preserved existing ones, and it has developed cheap fertilizers.

From Worldbook Encyclopedia

ELECTRIC POWER. The TVA region uses more than 100 billion kilowatt-hours of electricity a year, about 65 times as much power as it used in 1933. During TVA's early years, dams generated much of its power. But as the demand for electricity increased, the agency had to find other power sources. In the early 1970's, water power suppled less than a fifth of the electricity generated in the TVA system. The rest came from large steam plants that generated power from coal. Several newly built nuclear power plants were scheduled to begin operating during the 1970's.

By 1970, about half the coal used by TVA to generate power came from strip mines. Strip mining, a method of surface mining, usually scars the landscape, pollutes rivers, and destroys valuable timber. TVA had been ciritized for buying coal from strip mines. As a result, all TVA coal contracts since 1965 have required strip mine operators to reclaim any damaged land.

Almost all farms in the region have electricity. TVA was designed to provide abundant power for the region at the lowest possible rates. Household users of TVA power pay slightly more than half as much per kilowatt-hour as do consumers on the average in the United States. About 160 local electric power companies distribute TVA power to consumers.

RIVER SHIPPING. The Tennessee River provides a 650-mile (1,046 km) route for boats of 9-foot (2.7 km) draft. It connects with the inland waterway system. In the early 1970's, barges on this system carried about 25 million short tons (23 million metric tons) of freight yearly.

FLOOD CONTROL. The reservoirs behind the dams provide about 15 million acre-feet (19 billion cubic meters) of storage space. During the flood season, which starts about January 1, the storage of water helps control floods in the Tennessee and lower Mississippi and Ohio basins. During drier months, stored water is released to maintain the level of the river.

OTHER ACTIVITIES. The TVA chemical facilities at Muscle Shoals are operated as a national laboratory for research and experimental production of fertilizers. This laboratory improved the electric-furnace smelting of phosphate rock to produce elemental phosphorus.

TVA has provided more than 1,300,000,000 seedlings and has forested more than 1,300,00 acres (526,000 hectares). Its forests work with states, counties, and other organizations to promote better forest management. This program includes selective cutting and protection against fire and overgrazing. Woodlands cover more than half the valley region.

The beautiful lakes created by damming the Tennessee River and its branches provide many recreational opportunities. States, counties, cities, and private organizations have developed the huge Land Between the Lakes recreational are between Kentucky Lake and Lake Barkley in Kentucky and Tennessee.

HISTORY. Congress established the Tennessee Valley Authority after about 15 years of debate on how to use the government's two nitrate plants and Wilson Dam at Muscle Shoals, Alabama. These projects, built under the National Defense Act of 1916, has not been finished in time for use during World War I. The TVA Act transferred them from the War Department to TVA.

The new corporation represented a great change in national policy. Previously, responsibility for various projects in the valley had been divided among the Department of Agriculture, the Army, and the Interior. The TVA Act recognized that all conservation problems were related. It gave one agency the responsibility of improving all types of conservation and development of resources.

The creation of TVA became highly controversial and remained so for many years. Private power companies strongly opposed government production of electric power. State and local agencies in the Tennessee Valley feared that the TVA would take over their functions. Political opponents of President Frank D. Roosevelt's New Deal used the issue to embarrass him.

TVA pays no federal income taxes, but it pays more than $80 million a year in dividends and repayments to the U.S. Treasury It also makes payments to states and counties in place of taxes.

A board of three members directs TVA. The President appoints them to nine-year terms with the consent of the Senate, and they report to him.

Blue Ridge Parkway, a long narrow park in Virginia and North Carolina. It extends some 470 miles (760 km) from the southern boundary of Shenandoah National Park, in Virginia, to the North Carolina portion of Great Smoky Mountains National Park. It is a strip averaging about 800 feet (245 meters) in width and is traversed by a two-lane roadway for its entire length. The parkway was planned for leisurely travel rather than as a speedy highway between the two national parks. The maximum speed permitted is 45 miles (72 km) per hour.

The Blue Ridge Parkway passes through country with some of the most spectacular scenery in the East. Along the route are vast panoramas of mountain and plain, peaceful farming valleys and "coves," the cabin homes of the hardy mountain people, highland streams, quiet millponds, lavish displays of mountain laurel, azalea, and rhododendron, and virgin forest. The elevation of the parkway ranges from 664 feet (203 km) at the James River in Virginia, to nearly 5,700 feet (1,740 km) near Mount Mitchell in North Carolina, and to 6,050 feet (1,845 km) between Asheville and the Great Smoky Mountains.

Along the parkway at intervals are park areas ranging from a few hundred to more than 6,000 acres (2,500 hectares) in extent. Peaks of Otter and Rocky Knob, in Virginia, and Doughton Park and Crabtree Meadows, in North Carolina, are the principal areas and have facilities for tent and trailer camping and picnicking. Humpback Rocks and Smart View, in Virginia, and Cumberland Knob and Craggy Gardens, in North Carolina, contain extensive picnic areas.

At Humpback Rocks, the traveler may visit a typical mountain farmstead. At Gillespie Gap, in North Carolina, is the Museum of North Carolina Minerals. In the mansion at the Moses H. Cone Memorial Park near Blowing Rock, the Southern Highland Handicraft Guild maintains a craft shop and demonstrates weaving and other crafts. Other museums along the parkway have exhibits depicting the natural history and mountain culture of the region. Self-guiding nature trails begin at various parking areas along the road.

From Worldbook Encyclopedia

Limited overnight accommodations may be found on the parkway at Rocky Knob and Doughton Park and are planned for Peaks of Otter. Other accommodations, however, are available in nearby communities off the parkway.

The Blue Ridge Parkway was launched late in 1933 as a Public Works Administration project. Congress made it a unit of the National Park System in 1936. The lands, except for those already in public ownership - principally in national forests - were acquired by the highway department of Virginia and North Carolina and given to the federal government. Most of the parks along the parkway were purchased with federal funds before 1940 and initially developed with Civilian Conservation Corps and relief labor. The parkway was built in accordance with plans developed by the National Park Service, which administers the 90,761 acre (36,730 hectare) park.

SUBJECT AREA: Social Studies

ACTIVITY: Reading to identify cause and effect and main idea

GRADE LEVEL: 6-8

OBJECTIVES:

1. Students will answer questions related to cause and effect and identifying the main idea.
2. Students will note economic reasons that caused people to leave Appalachia.
3. Students will note the problems caused by migration.
4. Students will summarize one view of what Appalachians think city life is like.

MATERIALS: paper, pencil, handout

PROCEDURES:

1. Tell students that they are going to read a story by a man who for special reasons had to move from his home. Ask the students to concentrate on the reasons for leaving and the problems that leaving caused him.
2. Read the story of Will Penington aloud or silently.
3. Answer the following questions about the story:
   A. From context clues explain what "tend tobacco on halves" means.
   B. In paragraph 2 why was the land so poor? Why did folks decide to accept welfare? Do you think it would be degrading to accept welfare or is it one's due?
   C. In paragraph 3, what is the problem with potatoes? Why was it necessary to go to the city?
   D. According to the story, what caused the family split?
   E. In paragraph 5, how do you know that the mother was a good budget maker? Does your family operate on a strict budget? Have you ever had to budget your money? If so, explain.
   F. In paragraph 2, when, where, and why did they go? Were there many left? Explain.
   G. Summarize Will's problems at school.

H. What does it mean to "cap"? Do you and your classmates "cap" each other? Is it about the same things that kids capped on Will? Are the results the same? Explain.

I. In paragraph 8, what were Will's problems with dress? How were they resolved? Is dress important to your peer group?

J. In paragraph 2, what were Will's language problems?

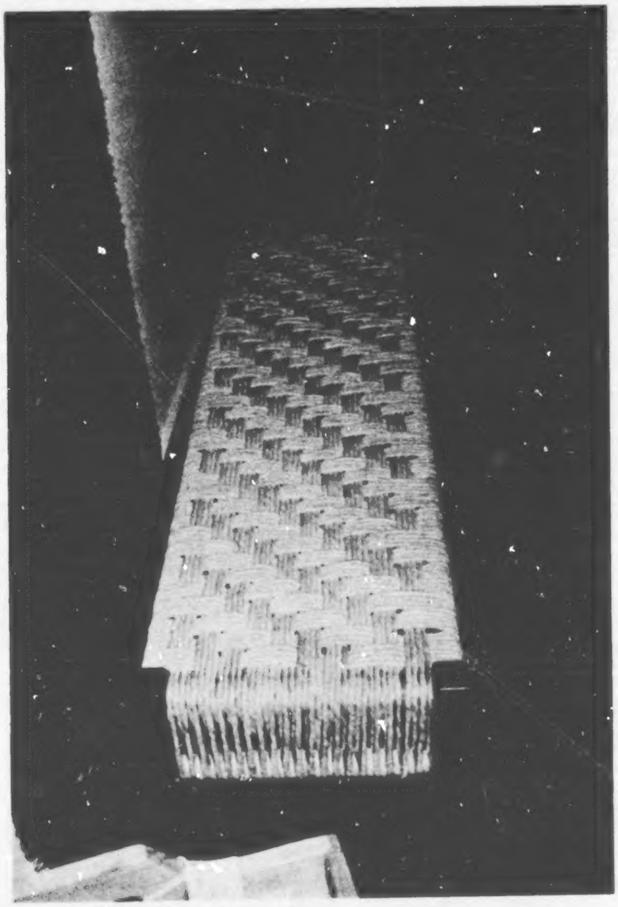
K. In paragraph 11, why did Will join a gang? Are gangs more or less violent today? Explain.

L. How did Will finally gain acceptance in his school?

M. In paragraph 13, why does Will say his family's split probably helped his brother and him?

N. Why does Will's mother prefer country living?

O. How is the city like an anthill? Is this your view too?



[ed. Laurel Shackelford - Bill Weinberg]
Hill and Wang New York (1977)

From OUR APPALACHIA

Will Penington

A CULTURE UNDER ATTACK

I was born in 1942 at Hooker, Kentucky, in a log cabin and [lived there] until I was in the third grade and we moved to Laurel County. You'd rent a farm and tend tobacco on halves, which meant that you got half of whatever you grew. The problem was you're dealing with six tenths of an acre of tobacco and only talking about a cash value of a thousand dollars. Your share might be five hundred dollars, that's your cash money you can count on coming in.

[When we moved from Hooker to Laurel County, Dad] felt he could do better if he could get on a farm that had more tendable land. Money was the issue, really. Where we lived only had ten acres that you could tend with mules; the rest was just hillsides, poor land. People [had] planted and planted on it, there was no fertilizer, and [they] wore it out. That policy of farming brought about the fact that they had to turn to some other source of income later on [and] I think it might have led to one of the reasons for accepting welfare.

[When] we settled in Laurel County we rented a farm from a jailer. We were contracted to provide all the potatoes for the jail. That did give us another cash crop other than tobacco, but the problem is that you have good years and bad years with potatoes. Some years you have an abundant crop; other years they don't turn out very good at all. It gets so tough going to raise your family, especially if you're trying to farm, that [many men] back in the late forties and early fifties [began to despair and think] the thing to do was to come to the city and get a job.

[After] three or four years we still didn't have very much. Through his travels [Dad had] seen other people had a lot more than we had. He said, "Why can't I go somewhere else and acquire a job that would make more money?" [He was supposed] to come to the city, which he did, to find a job and after he got himself established come back down and get us. That never did [happen] the way it was intended. What happens, you take the mountain man [and] he comes to a big city. Well, there's a lot of vices in the city. [The same vices] might be down there but they won't be as out in the open and they don't have as much stigma tied to them if you get involved in them. We - mom, my sister, and brother - stayed down there and I went to school at Bush until I was in the fifth grade and when the split came my mom couldn't make it. He wasn't providing support and she was working in tobacco making three dollars a day and sending three kids to school.

My mama, she didn't like the city at all, but she knew she had to work somewhere to put her kids through school and have a place to live. When she came to [Cincinnati] she stayed with the same aunt [that came in 1935] til she got a job. To show you how spendthrifty she was, she made thirty-five dollars a week; that was about twenty dollars more than she was making down home. She managed to save about a thousand dollars in a year and a half. She wanted the money in case she didn't have a job. See, back down home you'd be working in somebody's tobacco this week, but you might not be working nowhere next week.

The biggest migration of my people was in the late forties and early fifties. [First] one person goes and another person went and [finally] six out of eight on my mother's side [and] thirteen out of fifteen on my dad's side [moved to Cincinnati]. They wanted to do much better from what they were down there [and] it was getting to be such a task to survive. [The govenment] cut down on tobacco allotments on some of the farms and a lot of my relatives were renters so you only got a part of what you were growing anyway. Then if you had a bad year, you didn't have that income.

When [my mom] came up I didn't like the schools. I didn't like all the trouble I's getting into, so I went back [home]. If you're used to living in the country and roaming the woods like I did, then you come up here and roam this concrete jungle, it's a totally different story. After a period of time I wanted to be with my mom, so I came up in the sixth grade and I had a lot of trouble adjusting. I went back to Bush in the seventh grade, then I came back up here again and I went to Cutter [Junior High School]. I had a lot of problems at Cutter because they cap* in the inner city. They'd cap on your father, they cap on your brother, they cap on your shoes, they cap on your hair. I didn't mind all that till they'd cap on my mom. They'd say things like, "Your mom wears boots," [and I'd say], "You're not going to talk about my mom because she's the one who stuck with me." They'd start capping on me and I'd punch one of them. They'd do it again and bam! we'd wind up in the [principal's] office.

They had their days with me. There's no doubt about it. One thing that really sets you off is your personal appearance and the way you talk. Kids up here, they've got hair that comes down to the ear lobes and the duck tail bit, whereas I had a flattop and the type of Levi's I wore were not the type they wore in the city at all. Mine were loose-leg and the ones they wore were peg-leg pants. So I had to make an adjustment and that was an expense on the part of your mom. She wanted us to be accepted in the schools, so she did without a lot of stuff to get us a pair of shoes, to get us a pair of pants, to get us the shirt.

I still have that problem with the language barrier. In the country instead of saying "tomato" you'd say "mater." Instead of saying "yellow" you'd say "yellar," "usens" instead of "we." We say, "Let's go over yonder and see that movie"; they say "Do you mean you want to go 'over there'?" I used to refuse to read out loud in class or to get up and give an oral report. [Now] my philosophy is that we've got to communicate. One person says the proper way to communicate is to say "potatoe," instead of "tater." If I'm talking with you and we understand each other, it doesn't matter to me what language we're using if we communicate.

You had to run with a gang if you lived up here. You couldn't live on McMicken Street and be a loner because every group of guys that ran the streets would pick on you. [If] they [knew] you belonged to this gang they wouldn't mess with you because they didn't want to mess with the gang. Any time you come out on the streets you had your own turf. You could run in this certain area and you didn't have to worry, but if you went into another gang's territory you could rest assured if they encountered you, you are going to get your head worked. Another thing, you didn't mess with another gang's women. God, if you did there'd been a mass waiting on you when you come out of school. [Gang members] didn't want to get suspended, so they'd wait till you got away from the school ground and then they'd have their [fights].

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*"cap" means to make fun of

When I went to Cutter in the eighth grade the gang would have members standing at the flight of stairs and [they] had a shakedown racket: "How much money you got, man?" You had to fork it over or get your behind whipped after school. You [could] go to the principal, yes, he'll take care of that one but he don't take care of the group and it's the group that was going to get you. I got tired of fighting that battle so I thought the best thing to do is join them. The guys that I teamed up with were guys that came from down home. Even thought I'm from the country they don't just welcome you in. You had to prove to them that you're worthy of their gang, that you wasn't no coward, or you didn't squeal.

I could do a physical thing at that time as good or better than any of the other kids could do and that was play basketball. When I went to Bush High School we started basketball in September and played all the way to April. In a city you play basketball about three months out of the year, so I was much more highly advanced than they were and they knew it. When they'd choose up sides you know who was picked first, so I got to know them. If I didn't have that skills it would have been a much harder road. I had these faults - I talked funny, and I didn't look exactly like they looked - but I could do something they couldn't do [and] things just started to jell. [By the time] I went to Taft High School I didn't have any problems because I [had] developed the personality to deal with the kind of problems that you encounter in the city.

Looking back from where I'm at now, Dad and Mom splitting [was] probably one of the better things that happened. [If they hadn't split], no doubt I'd been a farmer. [I'm] not saying there's anything wrong with farming, I just don't think there's much future as a small farmer. I've got things now that I'm sure I could have never afforded if I'd been living on a farm. My brother graduated from college and he's the office manager for Eagle Picture. [To] look at us today you'd never think [we] cam from such a background.

[My mom] doesn't live in Cincinnati proper [anymore]. She lives in Florence* where she [has] more open territory around her. [When] you live in the country you've got freedom: freedom to go, freedom to do. The air you breathe, the noise, the pace that you live in, all of that changes [in the city]. My grandfather comes up here and he'll stay a week and that's it; he wants to be back down there even though he's living by himself and he's seventy-five years old. He just doesn't like the city. He told me:

> The city is like an anthill. You ever watch an anthill? The ants are constantly coming our of their little hole, back and forth, packing this, packing that. That's what the city reminds me of. You watch the expressway, here comes all the ants, the cars. [They] go in this building, they stay there all day and they go right back down the hill again. Most of your life is just running back and forth, punching in, punching out. Going home, read the paper, sit there and watch TV, going to sleep. That's your life and on the weekend you'll try to cram something into it.

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*Florence, Kentucky, is twelve miles south of Cincinnati.

Did your parents ever consider going on welfare as an alternative to leaving eastern Kentucky?

No. There is no way, even today, that they'll accept welfare in any form or fashion.